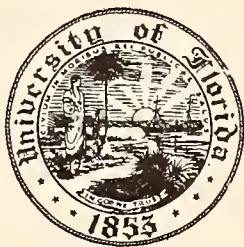



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UNIVERSITY OF ILLINOIS EDITION
OF
JOHN MILTON'S COMPLETE
POETICAL WORKS

IN PHOTOGRAPHIC FACSIMILE
WITH CRITICAL APPARATUS

IN FOUR VOLUMES
VOLUME I

2560 1931

JOHN MILTON'S COMPLETE POETICAL WORKS

Reproduced in Photographic Facsimile

A Critical Text Edition Compiled and Edited by

HARRIS FRANCIS FLETCHER

VOLUME I

POEMS, &c. UPON SEVERAL OCCASIONS, 1673

POEMS, BOTH ENGLISH AND LATIN, 1645

With Fugitive Printings, Manuscript Copies,
and Their Collations

URBANA

THE UNIVERSITY OF ILLINOIS PRESS

1943

1868-1943

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CONTENTS

PREFACE AND ACKNOWLEDGMENTS	PAGE I
I. POEMS, &c. Upon Several Occasions, 1673	5
On the Morning of Christ's Nativity, 15	On the University Carrier I & II, 30-31
Paraphrases of Psalms 114 and 136, 21	L'Allegro-II Penseroso, 32, 35
On the Death of A Fair Infant, 23	Sonnets I-XIX, 39-45
The Passion, 25	The Fifth Ode of Horace and Ad Pyrrham, 45
On Time, 26	At A Vacation Exercise, 46
Upon the Circumcision, 27	On the New Forcers of Conscience, 49
At A Solemn Music, 27	Arcades, 49
Epitaph on the Marchioness of Winchester, 28	Lycidas, 52
Song on May Morning, 30	A Mask (Comus), 56
On Shakespeare, 30	Psalms 1-8 (1653) and 80-88 (1648), 79-97
POEMATATA, 1673	99
Testimonia, 100-103	In Inventorem Bombardae, 119
Elegiae I-VII, 104-118	Ad Leonoram Romae Canentem <i>et al.</i> , 119-120
In Proditionem Bombardicam <i>et al.</i> , 118-119	Apologus de Rustico et Hero, 120
SYLVAE	121
In Obitum Procancellarii Medici, 121	Greek: Psalm 114, Philosophus, In Effigiei, 133-134
In Quintum Novembris, 122	Ad Salsillum, 134
In Obitum Praesulis Eliensis, 127	Mansus, 135
Naturam non Pati Senium, 128	Epitaphium Damonis, 138
De Idea Platonica, 130	Ad Joannem Rousium, 143
Ad Patrem, 130	
II. POEMS, Both English and Latin, 1645	147
On the Morning of Christ's Nativity, 157	On Shakespeare, 170
Paraphrases of Psalms 114 and 136, 162	On the University Carrier I & II, 170-171
The Passion, 164	L'Allegro-II Penseroso, 171, 175
On Time, 166	Sonnets I-X, 178-182
Upon the Circumcision, 166	Arcades, 182
At A Solemn Music, 167	Lycidas, 185
Epitaph on the Marchioness of Winchester, 168	A Mask (Comus), 189
Song on May Morning, 169	
POEMATATA, 1645	217
Testimonia, 218-221	In Inventorem Bombardae, 236
Elegiae I-VII, 221-235	Ad Leonoram Romae Canentem <i>et al.</i> , 237
In Proditionem Bombardicam <i>et al.</i> , 236	
SYLVAE	238
In Obitum Procancellarii Medici, 238	Ad Patrem, 247
In Quintum Novembris, 239	Greek: Psalm 114, Philosophus ad Regem, 250-251
In Obitum Praesulis Eliensis, 244	Ad Salsillum, 251
Naturam non Pati Senium, 245	Mansus, 252
De Idea Platonica, 247	Epitaphium Damonis, 254

III. A MASK Presented at Ludlow Castle, 1637 Edition and Manuscripts	PAGE 261
A Mask, 1637, 262	
The Bridgewater Manuscript, 300	Manuscript of the Five Songs, 340
IV. LYCIDAS, 1638	345
V. EPITAPHIUM DAMONIS, [ca. 1640]	353
VI. POEMS PRINTED BY OTHERS	363
On Shakespeare, 1632 3 States; 1640; 1663-64, 365	Hobson I & II, 1640, 1657, 1658, 369-371
Lawes Sonnet, 1648, 368	Fairfax, Cromwell, Vane, and Skinner Sonnets, 1694, 372-373
Vane Sonnet, 1662, 368	
VII. VERSES FROM THE PROSE WORKS	375
VIII. THE TRINITY COLLEGE MANUSCRIPT.	381
IX. MANUSCRIPT OF AD JOANNEM ROUSIUM	457
INDEX OF TITLES AND FIRST LINES	463

PREFACE AND ACKNOWLEDGMENTS

ABOUT THREE HUNDRED YEARS AGO a small volume of poems appeared in the London book market, introduced only by a statement of its professional bookseller-publisher. The volume contained all but one of the shorter poems by John Milton that have since won the acclaim of critics and the undying admiration of discriminating readers of English poetry. Only the Cromwell sonnet was missing from the roll-call of Milton's immortal shorter poems. It is peculiarly fitting, therefore, that this facsimile edition of Milton's minor poems should appear, in a way marking the passage of three hundred years since he first printed any of his poetry under his own name.

This Illinois edition of Milton's minor (shorter) poems assembles the necessary materials, in print or manuscript, for the study of the authentic texts of all the poems concerned. Herein are collected reproductions of those poems printed and thus acknowledged during his lifetime and of the manuscript copies of the same or other verses which he made or had other persons make. The remainder of the poems or copies of poems included in the present edition consists of reproductions of fugitive or otherwise irregular printings, of manuscript copies of the same poems made during Milton's lifetime, and of a few authentic though posthumously printed poems. Thus, the present edition is aimed at satisfying the serious student of Milton who desires, above all else, to know exactly what Milton wrote or succeeded in getting printed.

The majority of the texts reproduced here come, of course, from the two editions of 1673 and 1645 respectively. All texts are presented in photographic reproductions, which, for the printed editions, are the actual size of the originals; but which for some of the manuscripts are reduced in size. The order of printing calls for some explanation. The 1673 text is placed first because for all the minor poems except the three posthumously printed sonnets, this edition is the last Milton himself could have seen through the press, and it thus becomes the most important of all texts for the minor poems that it contains. This is followed by the text of the 1645 edition. After this, in roughly chronological order, come the other printings, followed by the Trinity College Manuscript, reproduced here from the William Aldis Wright reproduction of 1899 by permission of the Cambridge University Press. The Bridgewater Manuscript and its transcription have been placed with the texts of *Comus*. By permission of The Earl of Ellesmere, the manuscript is reproduced here for the first time.

The notes provided are textual only, showing variants, if any, in different copies of the same edition or issue, and the principal textual differences between editions. The variants listed between different editions are all that the editor has found; but the list may not be complete. However, the originals are before the reader, and the list may be increased. A variant within the same edition may begin as a sort of peculiarity in a particular copy or in some particular copies, and then the peculiarity may have been changed at some point of the printing process; hence any peculiarity in any copy may, but not necessarily must, give rise to a true variant in another copy. The variants within the same editions have therefore received the greater amount of attention, as most of the differences between different editions or between printings and manuscripts, can be observed directly in the photographic reproductions as printed here. The variants obtained from collating different copies of the same editions are not thus evident, and dependence upon notes becomes necessary.

The collations need special mention. Every attempt has been made to assemble as many copies as possible of each edition used for textual purposes. Most libraries in England and the United States owning copies of printed editions of the minor poems in their various forms have

supplied photographic reproductions of all the copies they possessed. At the same time, enough original copies of the various editions required have been assembled during the past fifteen years at Illinois to ensure control over almost any textual peculiarity that might be encountered. The textual notes are the results of collating all these copies, actual and photographic. In the case of manuscripts, the actual work done was based on photographs; but all the principal manuscripts were examined in the places in which they are located, *in situ*, as it were. Unfortunately, the so-called Lawes Manuscript of the songs from *Comus*, according to Foss (*The Mask of Comus*. Nonesuch Press: Bloomsbury (London), 1937, p. xvii) 'now the property of the Misses Church of Beaconsfield' was not available, and not even photographs of it have been procurable, because of war conditions.

There is no need to explain the mechanical processes by means of which film was made, here or elsewhere, as the use of both strip or cut film and photostats is today too well known to require such explanation. The term 'magnification' used occasionally in introductions and notes needs more precise description. Magnification of printed or written materials used under present conditions has been of two slightly different kinds, direct and photographic. The condition of the type in all early Milton editions, indeed, the whole printing process involved in producing the small, cheap original editions in which Milton published his various works, very early in this study necessitated the use of direct magnification for any mark that might appear on any page of any text. At first, reading glasses of various kinds, including jewelers' glasses, were used, ranging from two to ten diameters or powers in strength; but in too many instances, these degrees of magnification were insufficient. After much experimentation, a specially mounted low power binocular, direct image microscope was secured. With different combinations of eye pieces and objectives, magnifications ranging from nine diameters or powers to 6.8×17 or about one hundred fifteen diameters or powers can be obtained, and this range of magnification has proved ample for all direct purposes thus far. But once or twice, as on page 6 of the 1645 edition, even larger magnification was required for purposes of reproduction, and photographic magnification was used. That is, the punctuation mark that refused so stubbornly to identify itself was photographed microscopically at about one hundred diameters on a glass plate and a positive paper print made from the glass negative. By projection, almost any degree of magnification could have been secured from the negative; but the magnitude mentioned proved sufficient. Thus, whenever the word 'magnification' is used in introduction or notes, it means such degree of magnification as is required, and theoretically might mean anywhere up to a thousand diameters; but practically in the minor poems, magnitudes of not much over one hundred diameters were almost always adequate.

It is difficult to deal adequately with the debt of gratitude incurred over the period of twelve or fifteen years required for the completion of this edition. The editor wishes to express formally his gratitude to every one of the scores of persons in this country and out of it, living and dead, and to the various institutions that some of those persons represented, that in any way contributed to the formation of this work. Acknowledgment is hereby made of the most generous response to all manner of requests, chiefly for photographs and information particularly about copies of various texts, from all libraries approached, directly or by correspondence, in England, France, and the United States, especially the British Museum, the Bodleian, Cambridge University, Trinity College, Harvard, New York Public, Folger, Yale, Texas, Huntington, Morgan, Columbia, Boston Public, Princeton, Newberry, Wellesley, Chicago, Michigan, Cleveland Public, Bibliothèque Nationale, and to James Hammond Pershing of Denver. The Cambridge University Press permitted full reproduction of the Trinity College Manuscript (reproduction of 1899), and The Earl of Ellesmere granted permission to reproduce the Bridgewater Manuscript of *Comus*.

The entire project owes more than can be adequately expressed or in any way repaid to the unwavering support in its early days of the late Arthur Hill Daniels, then Dean of the Graduate School, and to the active and incessant efforts of Phineas Lawrence Windsor, now Librarian *Emeritus*, to assemble the original and photographic copies necessary to carry out the idea. Ten or fifteen years ago, support of a plan as tenuous as this one then was, required courage, imagination, and foresight of its supporters. Dean Robert Daniel Carmichael of the Graduate School has been an unfailing source of counsel and encouragement, and through the Graduate Research Board, has generously funded the various needs of the entire enterprise. Without his support, financial and otherwise, the work could not have been carried on through the long, formative period required to assemble, collate, and arrange the necessary texts. Willia Kathryn Garver has been an unfailing aid in acquiring the needed copies, and of inestimable value in working out ways and means of making and keeping the assembled materials readily available. Librarian Carl Milton White generously took over the increasing responsibilities of collecting and housing the growing amount of books and photographs, and the equipment required to make both usable. The editor owes much to Isabelle Fitch Grant for her excellent arrangement and care of the materials assembled, as well as for her countless kindnesses and services. Marian Harman has read much of the bibliographical material herein contained, and pointed out many an error of omission or commission. Professor Sidney Erwin Glenn proofed and corrected all introductions and headnotes. Professor Frank Allen Patterson has responded in his kindly and generous fashion to all manner of requests and questions. The personnel of the University Press who have come in contact with the publication have been most helpful. Harrison Edward Cunningham, Director of the University Press, and Charles Everett Herman, Superintendent of the Print Shop, have been most helpful, patient, and generous with their consideration, time, and wide typographical knowledge, in connection with the complex publication problems presented to them.

To produce this book, the editor's material was set in type, and proofs made. These proofs were combined with photographic prints of the original books and manuscripts. The book was then made from photo-offset reproductions of these combined proofs and prints.

The canon of Milton's poetical works is easily established, except for the many posthumously printed poems attributed to him. These attributed pieces are arbitrarily excluded from this edition by those standards set forth in the second paragraph of this preface. Careful attention must be paid, however, to the excellent statement by Professors Mabbott and French in the Columbia edition of Milton's *Works*, volume 18, page 585ff., and to their notes to various ascribed poems. There remains only the matter of the two Latin poems found by Alfred J. Horwood with the manuscript *Commonplace Book* and published by him in 1877 as presumably Milton's work. See Professor Patterson's text and notes, Columbia edition, volume I, part 1, unpagged appendix for texts and translations, and the appendix of part 2 of the same volume for an account of their provenience. These verses are excluded from the Illinois edition because their authenticity is unproved, indeed, cannot today be proved.

POEMS, &c.
UPON SEVERAL OCCASIONS
1673

POEMS, &c. UPON SEVERAL OCCASIONS, 1673

INTRODUCTION

THE MOST IMPORTANT TEXT OF MILTON'S MINOR POEMS is to be found in the inclusive edition which he published only about a year before his death. In the *Term Catalogue* (Arber, 1:151[b] 1903) for the Michaelmas term ending November 24, 1673, occurs the entry, '*Poems, etc. upon several occasions. By Mr. John Milton. Both English and Latine, etc., composed at several times. With a small Tract of Education, to Mr. Hartlib. In octavo. Price, bound, 2s. 6d. Printed for Th. Dring at the Blew Anchor, over against Fetter lane, in Fleet street.*' The book contains all the minor poems which Milton wished to preserve, except the four sonnets, *XV* (Fairfax), *XVI* (Cromwell), *XVII* (Vane), and *XXII* (Skinner II).

The *Term Catalogue* entry would indicate that the book was actually published sometime between September, the beginning of the Michaelmas Term, and November 24. It was published by Thomas Dring, the bookseller; but no printer's name appears on the main or English title page. However, on the Latin title page following page [166] is the statement **Excudebat W. R.** As the English and Latin poems were printed together with the leaves continuous and with the last signature on which English poems occur actually carrying some Latin poems, the same printer certainly printed the entire book. The initials, **W. R.**, offer but two possibilities for identification. John Redmayne had been printing for a number of years by 1673, and at some time in the first or second half of the decade of the 1670's, his brother William began printing, usually joining his name to that of his brother John. There are apparently no known examples of William Redmayne's printing before 1675; but all specimens of his work, six or eight in number, that have been examined, use type, ornaments, and style strikingly different from the same typographic elements in the Milton volume. The other possibility is William Rawlins, one of the 'printers set up since the act (1672) was in force' mentioned in the list of 'printing houses taken that day' March 29, 1675. (See *Calendar of State Papers, Domestic*, 17(1907) 43, *Car. II.* 369 number 97.) Specimens of books printed by **W. R.** or William Rawlins are seldom met with; but two or three such books have been examined, notably Symon Patrick's *Jewish Hypocrisie*, London, 'Printed by W. R. for Francis Tyton, . . . MDCLXX.' The fact that the date of the book, 1670, is earlier than the date of 'the act', 1672, does not mean that William Rawlins was not printing before 1672, but that he had taken the oath, as prescribed by the act, after 1672 and before March 29, 1675. The types in the two books, Patrick's and Milton's, are the same design, though of different sizes, and the small ornaments used in the two sparsely decorated books are the same. The Greek type on page 99 of Patrick and on Latin pages 70-71 of Milton is certainly the same, and much of the italic types in the two books is identical. Perhaps Rawlins' most famous book was La Calprenède's *Cleopatra*, translated by Robert Loveday, published by Peter Parker in 1674, and printed by 'W. R. and J. R.' in folio. William's type and ornaments are used for the first six parts of the book, or the first 540 pages, and the remaining 572 pages, beginning on a new page 1 and a new signature A with different type and ornaments, are the work of John Rawlins, William's brother. The type of the text in the first part of the book or that of **W. R.** is identical with the type of Milton's 1673 *Poems*. Another example of Rawlins' printing that was examined was John Fox's *Time and the End of Time*, 'London, Printed by William Rawlins, and are to be sold by George Calvert etc. . . . 1683.' This is a small duodecimo volume whose type is the same size as that of Milton's 1673 *Poems*. The type in the two volumes, both roman and italic, is identical, as examination of the lower case letters **c**, **k**, **n**, **r**, **s**, and **w**, and the capital

letters **C**, **R**, and **W** demonstrates. Another peculiarity of this type font appears in the star shaped period, *Poems* page 155 line 44, and *Time* page 160. From direct comparison of the type and ornaments in these three printed books known to have been done by Rawlins, it is almost certain that William printed Milton's 1673 *Poems* for Thomas Dring.

The 1673 edition is not an especially rare book today, although not many copies examined seemed to be in their original state and condition. But some of the thirty or forty actual copies examined are probably in the same bindings and perhaps in very much the same condition, except for some wear and tear, in which they were sold by Dring. Such copies are Illinois copies 1673 copy 3, 1673² copies 4 and 6, and Spencer John Ware, the last named bearing the date in inked manuscript, 1695 on the recto of the single old flyleaf in the front of the volume. Copies 4 and 6, both certainly bound before 1700 in their present bindings, have two blank leaves at the beginning and ending of the letter press. In copy 4, both front and back outer end papers are conjugate with what would ordinarily be the paster leaves. Both these leaves, the one in the front and the one in the back of the book, have been cut to about a one-inch stub. Copy 6 has had its end papers so wet that they are entirely loose in the book, and it is impossible to discover either their conjugacy or their order. Copy 3 certainly has a very old binding, but single end papers, back and front, both conjugate, however, with their respective inner cover papers, and perhaps these inner cover papers, now pasted to the inner covers, were once the other two free leaves of the double end papers. Other copies examined are less complete. As the book was issued to sell bound for two shillings sixpence, and as it is doubtful if other than sheepskin was used for binding books sold at that low price, calfskin bindings, however old they may be, are special bindings. In such a case as copy 4, the book, bound in calf, seems to have been prepared for the binder by the printer in exactly the same fashion as all other copies, and with end papers intact. Then the printer or the binder cut off most of the front and back outer leaves of the end papers, probably preparatory to tipping on heavier paster sheets; but for some reason or other, now and forevermore unknown, the binding plans for these copies were changed, perhaps a lighter binding than originally selected was used, and the cut stubs allowed to remain as they were.

The front end papers, originally almost certainly double, or two leaves of a quarter sheet of cap paper folded once, were followed by four leaves of preliminary material, the four leaves formed from a half sheet of cap paper folded twice, with only the second leaf actually lettered **A**₂, the title page being [**A**] recto, with the verso blank. This arrangement all but guarantees that the book was originally issued without any printed material before the title page, hence with no portrait. Only one of the thirty or thirty-five original copies examined and of the dozen or more copies known only in photographic reproduction, carries a portrait that may have been bound in originally, but there is no indication that such was the case. A few copies carry eighteenth century prints of some portrait or other, usually pasted on a flyleaf; but no other portrait condition than these was encountered. It seems strange that so few copies exist with a portrait bound in with a seventeenth century binding, especially the portrait of the type sometimes found in Milton's *Logic* of 1672-73, and usually found bound in the second edition of *Paradise Lost*, 1674. But the whole problem of the portraits in Milton's publications of 1672-73-74 is a thorny one. Professor Patterson (Columbia 1 (1931) 406) stated without hesitation that 'Most copies [of 1673] have no engraved portrait, though some have the reproduction by Dolle of the Faithorne [*History of Britain*, 1670] portrait, previously used for the . . . *Logic*.' But of all copies examined or collated for the present edition, originals or photographs, only one, the Newberry Library copy, has the Dolle reproduction bound in, but not originally; and only Folger Copy 174 seems in any way to have had that portrait bound in before 1725. New York Public Library has a copy (1673²) with a portrait taken from the 1645 edition! All copies of the *Logic* examined which have the portrait have it in a size too large for the book, the

Dolle cut being made for a small octavo, and the *Logic* being a small duodecimo. The Dolle cut fits the 1674 *Paradise Lost* perfectly and is present in many copies, usually folded around the four preliminary leaves, with the inner conjugate sheet cut off and the stub still showing before the first page of the text of the poem proper. Could it be that the cut was originally made for the second edition of *Paradise Lost* during the year 1674, used in that book, then some copies of both the *Logic* of 1672-73 and of the *Poems* of 1673 supplied with it from the common stock of portraits? If this was not the situation, why do so few, if any, copies of the 1673 *Poems* carry it; why does it commonly appear, folded, in the *Logic* of 1672-73; and why is it so common in the 1674 *Paradise Lost*? The size of cut fits both the 1673 *Poems* and the 1674 *Paradise Lost*; but there seems to be no reason whatever for supposing that the 1673 *Poems* regularly carried the portrait, as almost no extant copies have it, and there is no proper place for it in the preliminary leaves. The denial of it to the 1673 volume is strongly indicated only because both these conditions hold. Occasionally the 1673 edition is found with much later portraits than the Dolle, but these always are obvious affectations.

The verso of the title page is blank. Leaf **A₂** carries the **Table of the English Poems** and this table is continuous to the **Table of the Latine Poems**, which begins on [**A_{3v}**], occupying also [**A_{4r}**], whose verso carries the *Errata*. The English poems begin on page 1, leaf **A_r**, and continue through page 165, [**L_{3r}**], whose verso is blank. Next comes the title page of the Latin poems on page [1], leaf [**L_{4r}**], with verso blank; Milton's brief Latin preface appearing on page 3; the encomiums addressed to him beginning on page 4, and continuing through page 10. Milton's Latin poems begin on page 11, leaf **M_r**, and continue through page 94, leaf **R_{2v}**. The prose tract *Of Education* begins on page 95, leaf **R_{3r}**, and continues through page 117, leaf [**S_{6r}**]; with a catalogue of thirty-nine law books **printed for and to be sold by Th. Dring** beginning on the unpaginated verso of that leaf and continuing through four more pages, or through the two leaves remaining in the **S** gathering, [**S₇**] and [**S₈**]. The Latin and English poems, indeed the entire book, was printed as a unit, from the English title page through Dring's list of books, as the signatures prove; but the Latin poems bear their own pagination, which continues through the prose tract.

The ornaments are few and small, the only one of any magnitude being regrettably bad. Rows of ornaments occur on **A_{2r}**, [**A_{3v}**], [**A_{4v}**], page 84, the Latin title page, Latin page 3, Latin page 11, Latin page 44, Latin page 45, Latin page 70, Latin page 79, Latin page 80, Latin page 95, and the only decorated initial found in the whole volume, one **H**, occurs at the beginning of the Latin preface on Latin page 3.

The type is not particularly noteworthy, being the usual Garamond roman used by so many London printers of that day and earlier. It is well adapted in size and appearance to its purpose in this volume. It has a few peculiarities which may be noted here. The **W** and **w** as in most Garamond designs have the left half of the letter cut lighter and a little shorter than the right half, which peculiarity in the capital letter makes it look too short as a letter whenever it occurs before a lower case letter with a full height ascender. The lower case **k** is worth noting, because the top of the upper right diagonal stroke of the letter is at exactly the height of the body of the other standard lower case letters. The accent marks in the Latin poems have been set from a font that had too few of them, and the compositor has met the situation as best he could from what he had to work with, which sometimes was very little.

The paper on which the 1673 edition was printed was single cap stock sheets originally about fourteen by seventeen inches, folded three times after recto and verso printing, to form a small octavo volume with gatherings of eight leaves or sixteen pages. Almost no untrimmed leaves were encountered in the copies examined, and the measurements of paper this old can never be more than approximate, as the original sheets varied among themselves in the same stock and there is no telling how many times the volumes may have been trimmed. The chain lines of the

paper are in a vertical position in the printed pages. Three different paper stocks are found in the copies examined, usually two different watermarks being found in each copy, with an occasional copy in which are found all three watermarks. One of these watermarks, the most frequently encountered in the copies examined, is made up of the initials **A H** in connected letters a little over a half inch high, and the entire watermark is about an inch and a quarter wide. The axis of these letters is at right angles to the axis of the print. A second watermark encountered much less frequently is made up of two separate square initials **E H** in letters about seven eighths of an inch high, and the whole watermark is nearly two inches wide. These letters also have their axis at right angles to that of the lines of type. The third watermark encountered is relatively undecipherable, being so small that it is usually ruined in the binding, but it may be an even smaller pair of undecipherable initials. No copies examined had end papers containing any of these watermarks. The paper is uniformly of a poor quality, probably made in England, perhaps across the Channel.

There are few variants between copies of this edition, so far as the text is concerned, the most notable being the change in location of the publisher's shop recorded in the two different states of the title page. Only the publisher's signature at the bottom of the page seems to have been reset. It has always been assumed that Dring was first at the Blew Anchor and then at the White Lion, so far as the issuing of these two title pages goes, largely because in the *Term Catalogue* entry, he was located at the Blew Anchor. But the book, as was frequently the case, may have been published before the record of its entry was made, and after Dring had left the White Lion. An examination of a number of Dring's publications during the years between 1671 and 1675 reveals that he had been at the White Lion in 1672, *e.g.*, Buckingham's *Rehearsal*, published by Dring 'at the White-Lyon, next Chancery-lane end in Fleet-street.' He seems to have been at the White Lion before he was using the Blew Anchor, then by 1675, *e.g.*, Wycherley's *Country Wife* of that year, he was 'at the Harrow, at the Corner of Chancery-lane in Fleet-street.' Of course all these locations were near each other, and he may have begun using any one of them before he had given up either of the others. Indeed, he might have used two of them simultaneously.

The edition of 1673 seems to have been a large one and, on the whole, many copies of it have survived, a copy of it being, perhaps, the easiest, and certainly the cheapest to secure today of all editions of any of Milton's poetry printed within his lifetime.

The copy reproduced herein is a composite, made up of Illinois 1673 unbound and 1673 Spencer Blew Anchor.

LIST OF COPIES COLLATED FOR THIS EDITION

Originals. IU: 1673; 1673 copy 2; 1673 copy 3; 1673²; 1673² copy 2; 1673² copy 3; 1673² copy 4; 1673² copy 5; 1673² copy 6; Baxter; Gannon; Spencer, unbound, White Lion; Joseph Knight, White Lion; Spencer, Blew Anchor; Spencer, White Lion; Spencer, John Ware.

Photostats and Films. British Museum: 684.d.34; 1070.f.19; G.18867. California, University of, at Los Angeles: Clark. Cambridge, University Library: Syn.8.67.10; Trinity College Library: H.4.66; Cap.W.3. Chicago University Library. Folger: 174. Harvard: Nor.3107; 14485.12; 14485.12.2.A; 14485.12.2.B. Huntington Library: 106455. Johns Hopkins: 353. Michigan, University Library: P.R.3552.A². 1673. Morgan Library: 18489. New York Public Library: 1673; 1673². Newberry Library: Y.185.M.6367. Paris, Bibliothèque Nationale: Yc.9647.9648. Pershing, James Hammond, Denver. Princeton: Ex. 3859.3698.1.B. Texas University Library: Wrenn. Wellesley. Yale.

POEMS,&c.

UPON

Several Occasions.

BY

Mr. JOHN MILTON:

Both ENGLISH and LATIN,&c.
Composed at several times.

With a small Tractate of
EDUCATION
To Mr. HARTLIB.

LONDON.

Printed for *Tho. Dring* at the *White Lion*
next *Chancery Lane End*, in
Fleet-street. 1673.

POEMS,&c.

UPON

Several Occasions.

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With a small Tractate of
EDUCATION
To Mr. HARTLIB.

LONDON,

Printed for *Tho. Dring* at the *Blew Anchor*
next *Mitre Court* over against *Fetter*
Lane in *Fleet-street*. 1673.

Note the two different colophons. LONDON,/ Printed for *Tho. Dring* at the *White Lion*/ next *Chancery Lane End*, in/*Fleet-street*. 1673./

LONDON,/ Printed for *Tho. Dring* at the *Blew Anchor*/ next *Mitre Court* over against *Fetter*/ *Lane* in *Fleet-street*. 1673./



THE TABLE Of the *English* Poems.

O N the Morning of Christs Nativity. Pag.	1
The Hymn.	2
A Paraphrase on Psalm 114.	13
—on Psalm 136.	14
On the Death of a fair Infant dying of a Cough.	17
The Passion.	21
On Time.	24
Upon the Circumcision.	25
At a Solemn Musick.	26
An Epitaph on the Marchioness of Winchester.	27
Song on May morning.	31
On Shakespear.	31
On the University Carrier, who sickn'd in the time of his Vacancy, being forbid to go to London, by reason of the Plague.	32
Another on the same.	33
A 2	L'Alle-

THE TABLE.

L'Allegro.	35
Il Penferoso.	41
Sonnets.	49
To Mr. Henry Lawes, on his Aires.	57
On the late Massacre in Piemont.	58
The fifth Ode of Horace, Lib. 1. English'd.	62
At a Vacation Exercise in the Colledge.	64
On the new forcers of Conscience under the Long Parliament.	69
Arcades. Part of an Entertainment presented to the Countess Dowager of Darby.	70
1. Song.	70
2. Song.	74
3. Song.	74
L Y C I D A S. In this Monody the Author bewailes a Learned Friend, unfortunately drown'd in his passage from Chester, on the Irish Seas, 1637.	75
A M A S K.	84
Song.	94
Song.	122
Song.	126
Song.	127
Psalm 1. done into Verse, 1653.	130
Psalm 2.	131
Psalm 3.	132
Psalm 4.	133
Psalm 5.	135
Psalm 6.	

There is no Table of Contents in 1645.

Note that four of the Songs of *A Mask* are separately entered.



THE TABLE.

<i>Psalms</i> 6.	137
<i>Psalms</i> 7.	138
<i>Psalms</i> 8.	141
<i>Psalms</i> 80.	143
<i>Psalms</i> 81.	146
<i>Psalms</i> 82.	149
<i>Psalms</i> 83.	151
<i>Psalms</i> 84.	154
<i>Psalms</i> 85.	156
<i>Psalms</i> 86.	158
<i>Psalms</i> 87.	161
<i>Psalms</i> 88.	162

THE TABLE.

Of the *Latine* Poems.

<i>Elegia prima ad Carolum Diodatum.</i>	11
<i>Elegia secunda in Obitu Praeconi Academici Cantabrigiensis.</i>	15
<i>Elegia tertia in Obitu Praesulis Wintoniensis.</i>	16
<i>Elegia quarta, ad Thomam Junium, &c.</i>	19
<i>Elegia quinta, in adventum veris.</i>	25
<i>Elegia sexta, ad Carolum Diodatum, ruri Commorantem.</i>	31
<i>Elegia septima</i>	35
<i>In proditionem Bombardicam.</i>	40, 41
<i>In Inventorem Bombardae.</i>	42
<i>Ad Leonoram Romae Canentem.</i>	42, 43
<i>Apologus de Rustico & Hero.</i>	44
<i>Sylvarum Liber.</i>	45
<i>In Quintum Novembris.</i>	47
<i>In Obitu Praesulis Wintoniensis.</i>	57
<i>Naturam non pati senium.</i>	60
<i>De</i>	

THE

2 Poems.] Ink mark above the period appears in all copies examined.

THE TABLE.

<i>De Idea Platonica, Quemadmodum Aristoteles intellexit.</i>	63
<i>Ad Patrem.</i>	64
<i>Psalm CXIV.</i>	70
<i>Philosophus ad Regem quendam qui eum ignotum & insontem inter reos forte captum inscius damnauerat, τὸν ἐν δαμότω πορεύμενον hac subito misit.</i>	71
<i>In Effigiei Ejus Sculptorem.</i>	ibid.
<i>An Salsillum Poetam Romanum agrotantem.</i>	ib.
<i>Mansus</i>	74
<i>Epitaphium Damonis.</i>	80
<i>Ad Joannem Roufium Oxoniensis Academiae Bibliothecarium.</i>	90
<i>Of Education to Mr. Samuel Hartlib.</i>	94



ERRATA.

Page 21. at the end of the Elegie should have come in the Verses at a Vacation Exercise, which follow afterwards, from pag. 64. to p. 68, p. 56. line 8. after *is* r. *it*, ib. l. 9. for *Colikto* r. *Colkitto*, p. 59. l. 4. for *so* r. *son*, p. 69. l. 17. for *bank* r. *bank*, p. 90. l. 9. for *Heccat'* r. *Hecat'*, p. 91. l. 19. leave out the Comma after *May*, and for *bere* r. *bear*, p. 128. l. 3. leave out *that*. In the second part p. 43. l. 1. for *Canentam* r. *Canentem*, ibid. l. 4. for *desipulisset* r. *desipuisse*, p. 49. l. 2. for *Adamantius* r. *Adamantinus*, ibid. l. 9. for *Notat* r. *Natat*, p. 52. l. 2. for *Reliquas* r. *Reliquias*, p. 53. l. 17, 18. a Comma after *Manes*, none after *Exululat*. Some other Errors and mispointings the Readers judgement may correct.

ERRATA.

7 *Hecat'*,] The *H* is dropped down in all copies examined.
 11 First r. The first diamond or star shaped period in 1673, but not the last. See 1673 page 155, line 44.

(1)

ON THE
M O R N I N G
O F
Christ's Nativity.

I.

THis is the Month, and this the happy morn
Wherein the Son of Heav'n's eternal King,
Of wedded Maid, and Virgin Mother born,
Our great Redemption from above did bring;
For so the holy Sages once did sing, 5
That he our deadly forfeit should release,
And with his Father work us a perpetual peace.

II.

That glorious Form, that Light unsufferable,
And that far-beaming blaze of Majesty,
Wherewith he wont at Heav'n's high Council-Table, 10
To sit the midst of Trinal Unity,
He laid aside; and here with us to be,
Forlook the Courts of everlasting Day,
And chose with us a darksome House of mortal Clay.
A. III. Say

(2)

III.

Say Heav'nly Muse, shall not thy sacred vein 15
Afford a Present to the Infant God?
Hast thou no verse, no hymn, or solemn strain,
To welcome him to this his new abode,
Now while the Heav'n by the Suns team untrod,
Hath took no print of the approaching light, 20
And and all the spangled host keep watch in squadrons
(bright?)

IV.

See how from far upon the Eastern rode
The Star-led Wifards haste with odours sweet,
O run, prevent them with thy humble ode,
And lay it lowly at his blessed feet; 25
Have thou the honour first, thy Lord to greet,
And joyn thy voice unto the Angel Quire,
From out his secret Altar toucht with hallow'd fire.

The Hymn.

I.

IT was the Winter wilde, 30
While the Heav'n-born-childe,
All meanly wrapt in the rude manger lies;
Nature in awe to him
Had doff't her gawdy trim,
With her great Master so to sympathize: 35

This poem was first printed in 1645. There is no other text of any consequence except that of 1673. Title line 4 Christ's] CHRIST'S The 1645 title occupies two lines only, and continues after 'Nativity.' 'Compos'd 1629.' which 1673 omits. Nativity.] N dropped down in all copies examined. 2 Wherein] Wherin 4 Redemption] redemption 5 Sages] sages 10 Wherewith] Wherewith

16 Present] present 17 verse,] vers, 18 welcome] welcom 21 And and So all 1673 copies examined.] And 23 sweet,] sweet: *The Hymn.*] The Hymn. 32 awe] aw The type of the catchword at the bottom of the page is badly battered in all copies examined, and more so in some than in others.

(3)

It was no season then for her
To wanton with the Sun her lusty Paramour.

II.

Only with speeches fair
She woo's the gentle Air
To hide her guilty front with innocent Snow,
And on her naked shame,
Pollute with sinfull blame,

The Saintly Veil of Maiden white to throw,
Confounded, that her Makers eyes
Should look so near upon her foul deformities.

III.

But he her fears to cease,
Sent down the meek-ey'd Peace,
She crown'd with Olive green, came softly sliding
Down through the turning spear
His ready Harbinger,

With Turtle wing the amorous clouds dividing,
And waving wide her mirtle wand,
She strikes a universal Peace through Sea and Land.

IV.

No War, or Battels found
Was heard the World around

A 2

The

(4)

The idle Spear and Shield were high up hung,
The hooked Chariot stood
Unstain'd with hostile blood,

The Trumpet spake not to the armed throng,
And Kings fate still with awfull eye,
As if they surely knew their sovran Lord was by.

V.

But peacefull was the night
Wherein the Prince of light

His raig of peace upon the earth began:
The Winds with wonder whist,
Smoothly the waters kist,

Whispering new joyes to the milde Ocean,
Who now hath quite forgot to rave,
While Birds of Calm sit brooding on the charmed wave.

VI.

The Stars with deep amaze
Stand fixt in stedfast gaze,

Bending one way their pretious influence,
And will not take their flight,
For all the morning light,

Or Lucifer that often warn'd them thence;
But in their glimmering Orbs did glow,
Untill their Lord himself bespake, and bid them go.

VII.

37 Only] Onely 39 Snow,] Snow, Columbia note is wrong.
42 Veil] Vail 44 near] neer 46 meek-ey'd] meek-eyd
47 sliding] The lower part of the g is broken in all 1673 copies
examined. 52 universal] univerfall 53 Battels] Battails
54 around] around:

55 Spear] spear Shield] shield hung,] hung; 62 Wherein]
Wherin 64 Winds] Windes

(5)

VII.

And though the shady gloom
Had given day her room,

The Sun himself with-held his wonted speed,
And hid his head for shame, 80
As his inferiour flame,
The new enlightn'd world no more should need ;
He saw a greater Sun appear
Then his bright Throne, or burning Axletree could bear.

VIII.

The Shepherds on the Lawn, 85
Or ere the point of dawn,

Sate simply chatting in a rustick row ;
Full little thought they than,
That the mighty Pan
Was kindly come to live with them below ; 90
Perhaps their loves, or else their sheep,
Was all that did their silly thoughts so busie keep.

IX.

When such musick sweet
Their hearts and ears did greet,
As never was by mortal finger strook, 95
Divinely-warbl'd voice
Answering the stringed noise,
As all their souls in blisfull rapture took :
A 3 The

(6)

The Air such pleasure loth to lose, 99
With thousand echo's still prolongs each heav'nly close.

X.

Nature that heard such sound
Beneath the hollow round
Of *Cynthia's* feat, the Airy region thrilling,
Now was almost won
To think her part was done, 105
And that her reign had here its last fulfilling ;

She knew such harmony alone
Could hold all Heav'n and Earth in happier union.

XI.

At last furrounds their sight
A Globe of circular light, 110
That with long beams the shame-fac't night array'd,

The helmed Cherubim
And sworded Seraphim,
Are teen in glittering ranks with wings displaid,
Harping in loud and solemn quire, 115
With unexpressive notes to Heav'ns new-born Heir.

XII.

Such Musick (as 'tis said)
Before was never made,
But

82 new enlightn'd] new-enlightn'd need;] need; The Columbia note is wrong; but the Columbia text is correct, and many an editor has stumbled over this punctuation. 90 come] com 91 else] els 95 mortal] mortall 96 Divinely-warbl'd] Divinely-warbled 98 blisfull] blisfull Columbia text is correct, but notes omit. Catchword The] The he failed to print but not to make an impression in some copies.

103 thrilling,] cf. note to this line, 1645, p. 159. 105 done] don 106 reign] reign

(7)

But when of old the sons of morning sung,
While the Creator great 120
His Constellations set,
And the well-ballanc't world on hinges hung,
And cast the dark foundations deep,
And bid the weltring waves their oozy channel keep.

XIII.

Ring out ye Cryftall fphears, 125
Once blefs our humane ears,
(If ye have power to touch our fenfes fo)
And let your filver chime
Move in melodious time ;

And let the Bafe of Heav'ns deep Organ blow, 130
And with your ninefold harmony
Make up full confort to th' Angelike fymphony.

XIV

For if fuch holy Song
Enwrap our fancy long,
Time will run back, and fetch the age of gold, 135
And fpeckl'd vanity
Will ficken foon and die,
And leprous fin will melt from earthly mould,
And Hell it felf will pafs away,
And leave her dolorous manfions to the peering day. 140

A 4

XV.

(8)

XV.

Yea Truth, and Juftice then
Will down return to men,
Orb'd in a Rain-bow ; and like glories wearing
Mercy will fit between,
Thron'd in Celeftial fheen, 145
With radiant feet the tiffued clouds down ftearing,
And Heav'n as at fome Festivall,
Will open wide the Gates of her high Palace Hall.

XVI.

But wifeft Fate faves no,
This muft not yet be fo, 150
The Babe lies yet in fmiling Infancy,
That on the bitter crofs
Muft redeem our lofs ;

So both himfelf and us to glorifie : 154
Yet firft to thofe ychain'd in fleep, (deep.
The wakeful trump of doom muft thunder through the

XVII.

With fuch a horrid clang
As on mount Sinai rang
While the red fire, and fmouldring clouds out brake :
The aged Earth agaft 160
With terrour of that blaft,
Shall from the furface to the center shake ;

When

120 great] Great 121 Constellations] constellations
126 humane] human 132 fymphony.] Note the star shaped
period like a small cross. See 1673 *Errata*, page 11, and page
155, line 44. after 132 XIV] XIV. No period in any 1673
copy examined. No note in Columbia.

The lines of print are noticeably wavy in most copies examined.
143-144 1645 reads: 'Th' enameld Arras of the Rainbow
wearing,/ And Mercy fet between,/' 145 Celestial] Celestiall
147 fome] fom Festivall,] festivall, 156 wakeful] wakefull
deep.] deep, In 1673 deep. is put above the line because the
line is too long; and in 1645 'deep,' below the line for the same
reason.

(9)

When at the worlds last session,
The dreadful Judge in middle Air shall spread his throne.

XVIII.

And then at last our bliss 165
Full and perfect is,

But now begins; for from this happy
Th' old Dragon under ground
In straiter limits bound,

Not half so far casts his usurped sway, 170
And wroth to see his Kingdom fail,
Swindges the scaly Horror of his foulded tail.

XIX.

The Oracles are dumb,
No voice or hideous humm

Runs through the arched roof in words deceiving. 175
Apollo from his shrine
Can no more divine,

With hollow shriek the steep of *Delphos* leaving.
No nightly trance, or breathed spell,
Inspires the pale-ey'd Priest from the prophetic cell: 180

XX.

The lonely mountains o're,
And the resounding shore,

A voice

(10)

A voice of weeping heard, and loud lament;
From haunted spring, and dale
Edg'd with poplar pale, 185
The parting Genius is with sighing sent,
With flowre-inwov'n tresses torn
The Nymphs in twilight shade of tangled thickets mourn.

XXI.

In consecrated Earth,
And on the holy Hearth, 190
The *Lars*, and *Lemures* moan with midnight plaint,
In Urns, and Altars round,
A drear and dying sound

Affrights the *Flamins* at their service quaint;
And the chill Marble seems to sweat, 195
While each peculiar power forgoes his wonted feat.

XXII.

Peor, and *Baalim*,
Forfake their Temples dim,
With that twice batter'd god of *Palestine*,
And mooned *Ashtaroth*, 200
Heav'n's Queen and Mother both,
Now fits not girt with Tapers holy shine,
The *Libyc Hammon* shrinks his horn,
In vain the *Tyrian* Maids their wounded *Thamuz* mourn.
XXIII.

164 dreadful] dreadfull 166 perfet] perfect 167 The last word in the line is day. It actually printed in only about half of the copies examined. The word is clearly printed in these copies, and the type made some kind of an impression, though frequently inkless, in all copies. 171 wroth] wrath 173 dum,] dumm, 180 Inspires] Inspire's

185 pale,] pale. 193 drear] drear, 199 twice] twife

(11)

XXIII.

And fullen *Moloch* fled,

Hath left in shadows dred,

His burning Idol all of blackest hue ;

In vain with Cymbals ring,

They call the grisly King,

In dismal dance about the furnace blue ;

The brutish gods of *Nile* as fast,*Ifis* and *Orus*, and the Dog *Anubis* hast.

XXIV.

Nor is *Osiris* seenIn *Memphian* Grove, or Green,

Trampling the unshower'd Grass with lowings loud :

Nor can he be at rest

Within his sacred chest,

Naught but profoundest Hell can be his shroud,

In vain with Timbrel'd Anthems dark

The sable-stoled Sorcerers bear his worshipt Ark.

XXV.

He feels from *Juda's* Land

The dredded Infants hand,

'The rayes of *Bethlehem* blind his dusky eyn ;

Nor all the Gods beside,

Longer dare abide,

Not *Typhon* huge ending in snaky twine :

205

210

216

220

225

Our

(12)

Our Babe to shew his Godhead true,

Can in his swadling bands controul the damned crew.

XXVI.

So when the Sun in bed,

Curtain'd with cloudy red,

Pillows his chin upon an Orient wave,

The flocking shadows pale,

Troop to th'infernal Jail,

Each fetter'd Ghost slips to his several grave,

And the yellow-skirted *Fayes*,

Fly after the Night-steeds, leaving their Moon-lov'd maze.

XXVII.

But see the Virgin blest,

Hath laid her Babe to rest.

Time is our tedious Song should here have ending :

Heav'ns youngest teemed Star,

Hath fixt her polishd Car,

Her sleeping Lord with Handmaid Lamp attending :

And all about the Courtly Stable,

Bright-harnest Angels sit in order serviceable.

230

235

240

A Para-

207 hue;] hue, 209 King,] king, 210 dismal] difmall blue;] blue, 215 Grasse] Grasse loud:] loud: So all copies examined of both editions. Columbia text and note are both wrong. 221 *Juda's*] *Juda's* 224 Gods] gods

231 All 1673 copies examined show heavy spacer mark at the beginning of the line. wave,] wave. 233 th'infernal] th'infernall Jail,] jail, 234 several] severall 239 ending:] ending, 241 Car,] Car. Columbia note reads 'car.' for 1645. 242 attending:] attending.

(13)

A Paraphrase on *Psalme* 114.

This and the following *Psalme* were done by
the Author at fifteen years old.

When the blest seed of *Terah's* faithful Son,
After long toil their liberty had won,
And past from *Pharian* Fields to *Canaan* Land,
Led by the strength of the Almighty's hand,
Jehovah's wonders were in *Israel* shown,
His praise and glory was in *Israel* known.
That saw the troubled Sea, and shivering fled,
And sought to hide his froth-becurled head
Low in the earth, *Jordans* clear streams recoil,
As a faint Host that hath receiv'd the foil.
The high, huge-bellied Mountains skip like Rams
Amongst their Ews, the little Hills like Lambs.
Why fled the Ocean? And why skipt the Mountains?
Why turned *Jordan* toward his Chrystal Fountains?
Shake earth, and at the presence be agast
Of him that ever was, and ay shall last,
That glassy flouds from rugged rocks can crush,
And make soft rills from fiery flint-stones gush.

Psalme

(14)

Psalme 136.

Let us with a gladfom mind
Praise the Lord, for he is kind

For his mercies ay endure,

Ever faithfull, ever sure.

Let us blaze his Name abroad;

For of gods he is the God;

For his, &c.

5 O let us his praises tell,

Who doth the wrathfull tyrants quell,

For his, &c.

Who with his miracles doth make
Amazed Heav'n and Earth to shake.

For his, &c.

Who by his wisdom did create

The painted Heav'ns so full of state.

For his, &c.

Who did the solid Earth ordain

To rise above the watry plain.

For his, &c.

Who by his all-commanding might,

Did fill the new-made world with light.

For his, &c.

And

First printed in 1645, and again in 1673. Headnote 2 done] don
3 years] yeers 1 *Terah's*] The *h* is characteristic of the italic
font being used, and throughout the book many times looks like
b; but in no case, cf. p. 15 line 36 *Erythræan* is the letter other
than *h*. faithful] faithfull 3 Fields] fields 7 troubled] troubl'd
8 froth-becurled] froth-becurled Columbia text and note are
wrong. Cf. line 18 this poem for another worn hyphen very
much like this. Every 1673 copy examined shows at least a
trace of a hyphen. 10 Host] host 14 Chrystal] Crytall

Psalme 136 was first printed in 1645, and again in 1673. 2 kind]
kind, 7, 10, 13 For his, &c.] For, &c. 9, 11, 14, 17, 20 Who]
That 22 For] The *F* is badly worn and poorly spaced in all
copies examined.

(15)

And caus'd the Golden-tress'd Sun,
All the day long his course to run.

For his, &c.

The horned Moon to shine by night,
Amongst her spangled sisters bright.

For his, &c.

He with his thunder-clasping hand,
Smote the first-born of *Egypt* Land.

For his, &c.

And in despight of *Pharao* fell,
He brought from thence his *Israel*.

For, &c.

The ruddy waves he cleft in twain,
Of the *Erythraean* main.

For, &c.

The fouds flood still like Walls of Glas,
While the Hebrew Bands did pass.

For, &c.

But full soon they did devour
The Tawny King with all his power.

For, &c.

25

30

35

40

His

(16)

His chosen people he did blest
In the wastfull Wilderneys.

45

For, &c.

In bloody battel he brought down
Kings of prowess and renown.

For, &c.

He foild bold *Seon* and his host.

50

That rul'd the *Amorrean* coast.

For, &c.

And large-limb'd *Og* he did subdue,
With all his over-hardy crew.

For, &c.

55

And to his Servant *Israel*,
He gave their Land therein to dwell.

For, &c.

He hath with a piteous eye
Beheld us in in our misery.

60

For, &c.

And freed us from the slavery
Of the invading enemy.

For, &c.

All

24 *course*] *cours* 30 *Smote*] *mote* So all 1645 copies examined.
33 *hisIsrael*.] No space in any copy examined. 38 *fouds*] *floods* 42 Slight spacer mark at end of and above line, in all copies examined. 43 Spacer mark like the letter 'L' before this line in all copies examined, except IU 1673² copy 4; Huntington 106455; and Pershing Denver copies which have no sign of a mark here.

The page numbering] The 6 is smeared in all copies examined.
45 *Wilderneys*.] *Wildernes*. 47 *bloody*] *bloody* *battel*] *battail*
50 *host*.] *host*, Columbia prints comma in text, and carries no note. 53 *large-limb'd*] *large-lim'd* 54 *over-hardy*] *over-hardy* Columbia note states that 1645 reads 'over hardy' or without hyphen, and so some 1645 copies appear; but others clearly show the mark of the hyphen, and all copies examined under magnification show at least type mark, if no ink. Cf. 1645 note. 56 *Servant*] *servant* 57 *therein*] *therin* 60 *in in*] *in*
63 *enemy*.] *enimy*.

(17)

All living creatures he doth feed,
And with full hand supplies their need.

For, &c.

Let us therefore warble forth
His mighty Majesty and worth
For, &c.

That his mansion hath on high
Above the reach of mortal eye.
For his mercies ay endure,
Ever faithfull, ever sure.

Anno ætatis 17.

On the Death of a fair Infant dying of a Cough.

I.

O Fairest flower no sooner blown but blasted,
Soft filken Primrose fading timeleslie,
Summers chief honour if thou hadst out-lasted,
Bleak winters force that made thy blossome drie;
For he being amorous on that lovely die
That did thy cheek envermeil, thought to kiss
But kill'd alas, and then bewayl'd his fatal blis.

II.

For since grim Aquilo his charioteer
By boistrous rape th'Athenian damsel got,
He thought it toucht his Deitie full neer,

B

65

70

5

10

If

(18)

If likewise he some fair one wedded not,
Thereby to wipe away th'infamous blot,
Of long-uncoupled bed, and childless eld,
Which'mongst the wanton gods a foul reproach was held.

III.

So mounting up in ycie-pearled carr,
Through middle empire of the freezing aire
He wanderd long, till thee he spy'd from farr,
There ended was his quest, there ceast his care.
Down he descended from his Snow-soft chaire,
But all unwares with his cold-kind embrace
Unhous'd thy Virgin Soul from her fair bidding place.

IV.

Yet art thou not inglorious in thy fate;
For so *Apollo*, with unweeting hand
Whilome did slay his dearly-loved mate
Young *Hyacinth* born on *Eurota's* strand
Young *Hyacinth* the pride of *Spartan* land;
But then transform'd him to a purple flower
Alack that so to change thee winter had no power.

V.

Yet can I not perswade me thou art dead
Or that thy coarse corrupts in earths dark wombe,
Or that thy beauties lie in wormie bed,

Hid

68 therefore] therefore 69 worth.] worth. Note that the period here has a slight mark above it; but it is not a colon, as Columbia note states. That is, it is unlike any other colon in this edition, but is probably exactly the same piece of type as at the end of line 8, *May Morning*, p. 30, or p. 30:61 *Epitaph*. It is a treacherous piece of type, which under magnification seems to be either a period with a piece of dirt or metal above it that took ink and made a slight impression; or it is a colon with most of the top dot knocked off. It seems usually to have been used as a period. Not all cases are as clear as this, when this piece of type appears. 72 mortal] mortall eye.] ey. *Fair Infant* was first printed in 1673. Catchword If is smeared in all copies examined.

25 *Eurota's*] *Sic* until Newton, 1753. Catchword Hid] The H is smeared in most, but not all copies examined.

(19)

Hid from the world in a low delved tombe;
 Could Heav'n for pittie thee so strictly doom?
 Oh no? for something in thy face did shine
 Above mortalitie that shew'd thou wast divine.

35

V I.

Resolve me then oh Soul most surely blest
 (If so it be that thou these complaints dost hear)
 Tell me bright Spirit where e're thou hoverest
 Whether above that high first-moving Spheare
 Or in the Elisian fields (if such there were.)
 Oh say me true if thou wert mortal wight
 And why from us so quickly thou didst take thy flight.

40

V I I.

Wert thou some Starr which from the ruin'd rooffe
 Of shak't Olympus by mischance didst fall;
 Which carefull *Jove* in natures true behoofe
 Took up, and in fit place did reinstall?
 Or did of late earths Sonnes besiege the wall
 Of sheenie Heav'n, and thou some goddess fled
 Amongst us here below to hide thy nectar'd head.

45

V I I I.

Or wert thou that just Maid who once before
 Forfook the hated earth, O tell me sooth
 And cam'st again to visit us once more?

50

C 2

Or

(20)

Or wert thou that sweet smiling Youth!
 Or that cown'd Matron sage white-robed truth?
 Or any other of that heav'nly brood
 Let down in clowdie throne to do the world some good.

55

I X.

Or wert thou of the golden-winged hoast,
 Who having clad thy self in humane weed,
 To earth from thy præfixed seat didst poast,
 And after short abode flie back with speed,
 As if to shew what creatures Heav'n doth breed,
 Thereby to set the hearts of men on fire
 To scorn the sordid world, and unto Heav'n aspire.

60

X.

But oh why didst thou not stay here below
 To blest us with thy heav'n-lov'd innocence,
 To flake his wrath whom sin hath made our foe
 To turn Swift-rushing black perdition hence,
 Or drive away the slaughtering pestilence,
 To stand 'twixt us and our deserved smart
 But thou canst best perform that office where thou art.

65

70

X I.

Then thou the mother of so sweet a child
 Her false imagin'd losse cease to lament,
 And wisely learn to curb thy sorrows wild;

Think

34 Oh no?] Probably should be, and invariably today printed, Oh no! There are two different states of the signature of this leaf, there being about as many copies erroneously reading C₂ as there are correctly reading B₂.

53 Youth!] Columbia, probably correctly, emends to Youth?
 54 Or that] Spacer mark between these two words in all copies examined. cown'd] Probably should be crown'd

(21)

Think what a present thou to God hast sent,
 And render him with patience what he lent ; 75
 This if thou do he will an off-spring give,
 That till the worlds last-end shall make thy name to live.

The Passion.

I.

ERe-while of Musick, and Ethereal mirth,
 Wherewith the stage of Ayr and Earth did ring,
 And joyous news of heav'nly Infants birth,
 My muse with Angels did divide to sing;
 But headlong joy is ever on the wing, 5
 In Wintry solstice like the shortn'd light
 Soon swallow'd up in dark and long out-living night.

II.

For now to sorrow must I tune my song,
 And set my Harp to notes of saddest wo,
 Which on our dearest Lord did cease er'e long, 10
 Dangers, and snares, and wrongs, and worse then so,
 Which he for us did freely undergo.

Most perfect *Heroe*, try'd in heaviest plight
 Of labours huge and hard, too hard for human wight.

B 3

III. He

(22)

III.

He sov'ran Priest stooping his regal head 15
 That dropt with odorous oil down his fair eyes,
 Poor fleshly Tabernacle entered,
 His starry front low-rooft beneath the skies;
 O what a mask was there, what a disguise!
 Yet more; the stroke of death he must abide, 20
 Then lies him meekly down fast by his Brethrens side.

IV.

These latest scenes confine my roving vers,
 To this Horizon is my *Phæbus* bound,
 His Godlike acts; and his temptations fierce,
 And former sufferings other where are found; 25
 Loud o're the rest *Cremona's* Trump doth sound;
 Me softer airs besit, and softer strings
 Of Lute, or Viol still, more apt for mournful things.

V.

Befriend me night best Patroness of grief,
 Over the Pole thy thickest mantle throw, 30
 And work my flatter'd fancy to belief,
 That Heav'n and Earth are colour'd with my wo;
 My sorrows are too dark for day to know:

The leaves should all be black wheron I write, 34
 And letters where my tears have washt a wannish white.

VII. See

The Passion.] The Paffion. 2 Wherewith] Wherewith 9 Harp]
 Harpe

15 regal] regall 19 mask] Mask 22 latest] latter 24 acts;]
 acts? There has been much disagreement here among textual
 editors over what mark, comma or semi-colon, actually occurs
 in 1645. See note to 1645 text. Many 1645 copies look here
 as if a comma was printed, but others have marks suggesting
 semi-colon. It is of some significance that careful editors like
 Beeching and those who prepared the Oxford facsimile print a
 comma. But magnification of the most doubtful cases seen shows
 beyond a doubt that whatever the print mark looks like, a worn
 semi-colon was used for type.

(23)

VI.

See see the Chariot, and those rushing wheels,
That whirl'd the Prophet up at *Cbebar* flood,
My spirit som transporting *Cbern* feels,
To bear me where the Towers of *Salem* stood,
Once glorious Towers, now sunk in guileless blood; 40

There doth my soul in holy vision sit
In pensive trance, and anguish, and ecstasick fit,

VII.

Mine eye hath found that sad Sepulchral rock
That was the Casket of Heav'n's richest store,
And here though grief my feeble hands up lock, 45
Yet on the softned Quarry would I score
My plaining vers as lively as before;

For sure so well instructed are my tears,
That they would fitly fall in order'd Characters:

VIII.

Or should I thence hurried on viewles wing, 50
Take up a weeping on the Mountains wilde,
The gentle neighbourhood of grove and spring
Would soon unbofom all their Echoes milde,
And I (for grief is easily beguild)

Might think th' infection of my sorrows loud, 55
Had got a race of mourners on som pregnant cloud.

This Subject the Author finding to be above the yeers he had, when he wrote it, and nothing satisf'd with what was begun, left it unfinished.

B 4

On

(24)

On Time.

FLy envious *Time*, till thou run out thy race,
Call on the lazy leaden-stepping hours,
Whose speed is but the heavy Plummets pace;
And glut thy self with what thy womb devours,
Which is no more then what is false and vain, 5
And meerly mortal dross,
So little is our loss,
So little is thy gain.

For when as each thing bad thou hast entomb'd,
And last of all thy greedy self consum'd, 10
Then long Eternity shall greet our bliss
With an individual kiss;

And Joy shall overtake us as a flood, 15
When every thing that is sincerely good
And perfectly divine,
With Truth, and Peace, and Love shall ever shine
About the lupreme Throne
Of him, t'whose happy-making sight alone,
When once our heav'nly-guided soul shall clime,
Then all this Earthy grosness quit, 20
Attird with Stars, we shall for ever sit,

Triumphing over Death, and Chance, and thee O Time.
Upon

40 guileless] guiltles 42 fit,] fit. 45 up lock, So all in copies examined.] up-lock, 53 unbofom] unboosom their] thir The signature is set in smaller type than the other signatures in all copies examined.

This poem also occurs in *Tr. Coll. MS.* See p. 395. It was printed in 1645 and again in 1673, and the variants are from the 1645 edition. Title. *On Time.* On Time. 10 all] all, 20 grosness] grosnes Notice imprints of spacers in right hand margin, occurring in all copies examined.

(26)

And the full wrath beside

Of vengeful Justice bore for our excess,
And seals obedience first with wounding smart
This day, but O ere long
Huge pangs and strong
Will pierce more near his heart.

5

And

BLeft pair of *Sirens*, pledges of Heav'ns joy,
Sphear-born harmonious Sisters, Voice, and Vers,
Wed your divine sounds, and mixt power employ
Dead things with inbreath'd sence able to pierce,
And to our high-raisd phantasie present,
That undisturbed Song of pure concent,
Ay sung before the saphire-colour'd throne
To him that sits thereon
With Saintly shout, and solemn Jubily,
Where the bright Seraphim in burning row
Their loud up-lifted Angel trumpets blow,
And the Cherubick host in thousand quires
Touch their immortal Harps of golden wires,
With those just Spirits that wear victorious Palms,
Hymns devout and holy Psalms

5
10
15
Singing

28 near] neer *At a solemn Mufick.*] At a solemn Mufick. This poem occurs in the *MS.*, was printed in 1645, and again in 1673. The variants here are from 1645. 6 *concent,*] content, For meaning, the 1673 word must be preferred. 8 *thereon*] theron

(27)

Singing everlastingly ;
 That we on Earth with undiscording voice
 May rightly answer that melodious noise ;
 As once we did, till disproportion'd sin
 Jarr'd against natures chime, and with harsh din 20
 Broke the fair musick that all creatures made
 To their great Lord, whose love their motion sway'd
 In perfet Diapason, whilst they stood
 In first obedience, and their state of good.
 O may we soon again renew that Song, 25
 And keep in tune with Heav'n, till God ere long
 To his celestial comfort us unite,
 To live with him, and sing in endles morn of light.

An Epitaph on the Marchioness of Winchester.

THis rich Marble doth enterr
 The honour'd Wife of *Winchester*,
 A Vicounts daughter, an Earls heir,
 Besides what her vertues fair
 Added to her noble birth, 5
 More then she could own from Earth.
 Summers three times eight save one
 She had told, alafs too soon,

After

(28)

After so short time of breath,
 To house with darknes, and with death.
 Yet had the number of her days
 Bin as compleat as was her praise,
 Nature and fate had had no strife
 In giving limit to her life.
 Her high birth, and her graces sweet,
 Quickly found a lover meet ;
 The Virgin quire for her request
 The God that sits at marriage feast ;
 He at their invoking came
 But with a scarce-wel-lighted flame ; 20
 And in his Garland as he stood,
 Ye might discern a Cyprefs bud.
 Once had the early Matrons run
 To greet her of a lovely son,
 And now with second hope she goes,
 And calls *Lucina* to her throws ;
 But whether by mischance or blame
Atropos for *Lucina* came ;
 And with remorseles cruelty,
 Spoil'd at once both fruit and tree :
 The haples Babe before his birth
 Had burial, yet not laid in earth,

And

The page numbering] The 7 is broken at the top in all copies examined. 23 perfet] perfect Not in Columbia notes.

Marchioness Epitaph. This poem was printed in 1645 and again in 1673. The variants are from 1645. There is a ms. version of it, British Museum Sloane ms. 1446, of no known textual value or connection with Milton. 3 Earls] Earls 8 alafs] alas

10 darknes,] darknes, 22 Cyprefs] Ciprefs 32 Had] Ha these two letters rise up in all copies examined. Note spacers marks in right hand margin of the page, so in all copies examined.

(29)

And the languisht Mothers Womb
Was not long a living Tomb.
So have I seen some tender slip
Sav'd with care from Winters nip,
The pride of her carnation train,
Pluck't up by some unheedy swain,
Who onely thought to crop the flow'r
New shot up from vernal show'r;
But the fair blossom hangs the head
Side-ways as on a dying bed,
And those Pearls of dew she wears,
Prove to be presaging tears
Which the sad morn had let fall
On her hast'ning funerall.
Gentle Lady may thy grave
Peace and quiet ever have;
After this thy travel fore
Sweet rest leave thee evermore,
That to give the world increase,
Shortned hast thy own lives leave;
Here, besides the sorrowing
That thy noble House doth bring,
Here be tears of perfect moan
Weept for thee in *Helicon*,

35

40

45

50

55

And

(30)

And some Flowers, and some Bays,
For thy Hears to strew the ways,
Sent thee from the banks of *Came*,
Devoted to thy vertuous name;
Whilst thou bright Saint high sit'st in glory;
Next her much like to thee in story,
That fair *Syrian* Shepherdess,
Who after yeers of barrenness,
The highly favour'd *Joseph* bore
To him that serv'd for her before,
And at her next birth much like thee,
Through pangs fled to felicity,
Far within the bosom bright
Of blazing Majesty and Light,
There with thee, new welcom Saint,
Like fortunes may her soul acquaint,
With thee there clad in radiant sheen,
No Marchioness, but now a Queen.

60

65

70

SONG.

35 some] fom 40 vernal] vernall 49 travel] travail
52 leave;] leave, 53 Here,] Here

57 some Bays,] fom Bays, 61 glory.] glory, This is the same punctuation mark encountered on page 17, *Psalm 136*, line 69. In many 1673 copies, its appearance is as an ordinary period; in other copies, there is a mark above the dot. In no case examined is there any doubt of it being a period. Yet textual editors generally, and Columbia and Beeching in particular have printed it in their texts as a comma. The meaning of the lines certainly calls for a comma, as in 1645; but just as certainly 1673 printed a period. Under magnification, in all copies examined, the principal mark is a round dot exactly like many periods in this edition; but the same or very similar mark may be seen in *Psalm 136:69*; and *May Morning*, line 8, p. 31, 1673. Columbia has no note on this point, and text has a comma.
64 barrenness,] barrennes,

(31)

SONG.

On May Morning.

Now the bright morning Star, Dayes harbinger,
Comes dancing from the East, and leads with her
The Flowry *May*, who from her green lap throws
The yellow Cowslip, and the pale Primrose.

Hail bounteous *May* that dost inspire
Mirth and youth and warm desire,
Woods and Groves are of thy dressing,
Hill and Dale doth boast thy blessing:
Thus we salute thee with our early Song,
And welcom thee, and wish thee long.

On Shakespear. 1630.

What needs my *Shakespear* for his honour'd Bones,
The labour of an age in piled Stones,
Or that his hallow'd reliques should be hid
Under a Star-ypointing *Pyramid*?
Dear son of memory, great heir of Fame,
What need'st thou such weak witnesses of thy name?
Thou in our wonder and astonishment
Hast built thy self a live-long Monument.

For

(32)

For whilst to th' shame of slow-endeavouring art,
Thy easie numbers flow, and that each heart
Hath from the leaves of thy unvalu'd Book,
Those Delphick lines with deep impression took,
Then thou our fancy of it self bereaving,
Dost make us Marble with too much conceaving;
And so Sepulcher'd in such pomp dost lie,
That Kings for such a Tomb would wish to die.

*On the University Carrier, who sickn'd in the time
of his vacancy, being forbid to go to London,
by reason of the Plague.*

Here lies old *Hobson*, Death hath broke his girt,
And here alas, hath laid him in the dirt,
Or else the ways being foul, twenty to one,
He's here stuck in a slough, and overthrown.
'Twas such a shifter, that if truth were known,
Death was half glad when he had got him down;
For he had any time this ten years full,
Dodg'd with him, betwixt *Cambridge* and the Bull.
And surely, Death could never have prevail'd,
Had not his weekly course of carriage fail'd;
But

May Morning. Title. SONG.] SONG Columbia note is wrong and misleading. *On May Morning.*] *On May morning.* Again, Columbia note is wrong. 6 youth] youth, But it seems significant that all 1673 copies examined have space after the word youth for comma though none has even the slightest mark in that space. 7 Groves] Groves, Note difference in space here in 1673 edition and in same edition line 6. 8 Dale] Dale, Again, note lack of space as compared with line 6. bleffing.] bleffing. This is the same punctuation mark, or one very much like it, as appeared on p. 30, line 61. Columbia has no note on this point; but treats this mark as a period here.

On Shakespear. This poem had been printed in 1632 and again in 1640 before Milton printed it in 1645. It was printed once more, in 1663-64, before this text of 1673. See p. 366 for collations. The variants here are from 1645 only. 6 witnefs] witnes

9 to th'fame] toth'fame No space in all 1645 copies examined, and no note in Columbia.

University Carrier. See pages 369-371 for other printings of these Hobson poems. Collation here is between 1645 and 1673 only. Title and headnote, 1645 has Roman type where 1673 has Italic, and Italic type where 1673 has Roman. 2 And] A See note to this in 1645 p. 170. 3 else] els 5 'Twas] ,Twas No note in Columbia. The initial letter A of line 9 and the initial letter H of line 10 are cut off at the left on a diagonal line that took off only the lower left hand stroke of the A but which left only the top of the right hand ascender of the H in all copies examined except IU 1673 copy 2, Baxter, and Wellesley College, in which three copies the letters are clearly printed. 10 courfe] cours

(33)

But lately finding him so long at home,
 And thinking now his journeys end was come,
 And that he had tane up his latest Inne,
 In the kind office of a Chamberlin
 Shew'd him his room where he must lodge that night, 15
 Pull'd off his Boots, and took away the light :
 If any ask for him, it shall be sed,
Hobson has supt, and's newly gon to bed.

Another on the same.

Here lieth one who did most truly prove,
 That he could never die while he could move,
 So hung his destiny never to rot
 While he might still jogg on and keep his trot,
 Made of sphear-metal, never to decay 5
 Untill his revolution was at stay.
 Time numbers motion, yet (without a crime
 'Gainst old truth) motion number'd out his time :
 And like an Engin mov'd with wheel and waight,
 His principles being ceast, he ended strait, 10
 Rest that gives all men life, gave him his death,
 And too much breathing put him out of breath;
 C Nor

(34)

Nor were it contradiction to affirm
 Too long vacation hastned on his term.
 Meerly to drive the time away he sickn'd, 15
 Fainted, and died, nor would with Ale be quickn'd,
 Nay, quoth he, on his swooning bed out-stretch'd,
 If I may not carry, sure I'll ne're be fetch'd,
 But vow though the cross Doctors all stood hearers,
 For one Carrier put down to make six bearers. 20
 Ease was his chief disease, and to judge right,
 He di'd for heavinefs that his Cart went light,
 His leasure told him that his time was com,
 And lack of load, made his life burdensom,
 That even to his last breath (ther be that say't) 25
 As he were prest to death, he cry'd more waight ;
 But had his doings lasted as they were,
 He had been an immortal Carrier.
 Obedient to the Moon he spent his date
 In cours reciprocal, and had his fate 30
 Linkt to the mutual flowing of the Seas,
 Yet (strange to think) his wain was his increase :
 His Letters are deliver'd all and gon,
 Only remains this superscription.

L' Allegre.

The page numbering] The first 3 is broken in some but not all copies examined.

Hobson II. Title. Italic type of 1673 is Roman in 1645.
 4 on] on, 8 time:] time;

16 quickn'd,] quickn'd; 17 out-stretch'd,] outftretch'd,
 18 I'll] Ile 22 heavinefs] heavines 28 been] bin immortal]
 immortal 34 Only] Onely

(35)

L' Allegro.

Hence loathed Melancholy
 Of *Cerberus*, and blackest midnight born,
 In *Stygian* Cave forlorn.
 'Mongst horrid shapes, and shrieks, and sights unholy,
 Find out some uncouth cell, 5
 Where brooding darkness spreads his jealous wings,
 And the night-Raven sings;
 There under *Ebon* shades, and low-brow'd Rocks,
 As ragged as thy Locks,
 In dark *Cimmerian* desert ever dwell. 10
 But com thou Goddess fair and free,
 In Heav'n ycleap'd *Euphrosyne*,
 And by men, heart-easing Mirth,
 Whom lovely *Venus* at a birth
 With two sister Graces more 15
 To Ivy-crowned *Bacchus* bore;
 Or whether (as some Sager sing)
 The frolick Wind that breathes the Spring.
Zephir with *Aurora* playing,
 As he met her once a Maying, 20
 There on Beds of Violets blew,
 And fresh-blown Roses washt in dew,

C 2

Fill'd

(36)

Fill'd her with thee a daughter fair,
 So buckfom, blith, and debonair.
 Haste thee nymph, and bring with thee 25
 Jest and youthful Jollity,
 Quips and Cranks, and wanton Wiles,
 Nods, and Becks, and Wreathed Smiles,
 Such as hang on *Hebe's* cheek,
 And love to live in dimple fleck; 30
 Sport that wrincled Care derides,
 And Laughter holding both his sides.
 Com, and trip it as you go
 On the light fantastick toe,
 And in thy right hand lead with thee, 35
 The Mountain Nymph, sweet Liberty;
 And if I give thee honour due,
 Mirth, admit me of thy crew
 To live with her, and live with thee,
 In unreprieved pleasures free; 40
 To hear the Lark begin his flight,
 And singing startle the dull night,
 From his watch-towre in the skies,
 Till the dappled dawn doth rise;
 Then to com in spite of sorrow, 45
 And at my window bid good morrow,
 Though

The page numbering] The 5 is broken in some, but not all copies examined. The texts of the two twin poems *L'Allegro-Il Penseroso* are found only in 1645 and 1673. The collations are of those two editions. 3 forlorn. So all copies examined. 5 some] som 6 where] wher darkness] darknes 11 Goddess] Goddess 18 Spring.] Spring, Columbia, though insisting, see insistence in note to line 3, that it is following 1673 text, prints a comma here in text and has no note. Yale copy and Michigan 3552.A2, the former certainly and the latter probably, have been corrected with pen and ink from period to comma. All other copies examined show a single dot here. Under magnification, no copy shows this dot with any trace of a tail, as of a comma. The mark is almost certainly a battered period. The alignment here makes it obvious that the compositor emptied his stick upon completing this line, and he set a period, or intended to set one here.

33 you] ye 44 the] In all 1673 copies examined, the t has dropped down. Catchword is erroneously **Though** for **Through** in all 1673 copies examined.

(37)

Through the Sweet-Briar, or the Vine,
 Or the twisted Eglantine.
 While the Cock with lively din,
 Scatters the rear of darknes thin,
 And to the stack, or the Barn dore,
 Stoutly struts his Dames before,
 Oft list'ning how the Hounds and Horn
 Chearly rouse the flumbring morn,
 From the side of som Hoar Hill,
 Through the high wood echoing shrill.
 Som time walking not unseen
 By Hedge-row Elms, on Hillocks green,
 Right against the Eastern gate,
 Where the great Sun begins his state,
 Roab'd in flames, and Amber light,
 The clouds in thousand Liveries dight,
 While the Plowman neer at hand,
 Whistles ore the Furrow'd Land,
 And the Milkmaid singeth blithe,
 And the Mower whets his fithe,
 And every Shepherd tells his tale
 Under the Hawthorn in the dale.
 Streit mine eye hath caught new pleasures
 Whilst the Lantskip round it measures,
 C 3

(38)

Ruffet Lawns, and Fallows Gray,
 Where the nibling flocks do stray,
 Mountains on whose barren breft
 The labouring clouds do often rest :
 Meadows trim with Daifies pide, 75
 Shallow Brooks, and Rivers wide.
 Towers, and Battlements it sees
 Boosom'd high in tufted Trees,
 Wher perhaps som beauty lies, 80
 The Cynofure of neighbouring eyes.
 Hard by, a Cottage chimney smokes,
 From betwixt two aged Okes,
 Where *Corydon* and *Thyrfis* met,
 Are at their savory dinner set
 Of Hearbs, and other Country Messes, 85
 Which the neat-handed *Phillis* dresses ;
 And then in haste her Bowre she leaves,
 With *Thestylis* to bind the Sheaves ;
 Or if the earlier season lead
 To the tann'd Haycock in the Mead, 90
 Some times with secure delight
 The up-land Hamlets will invite,
 When the merry Bells ring round, .
 And the jocond rebecks sound
 To

53 Horn] horn, 60 Where] Wher 61 Roab'd] Rob'd
 62 dight,] dight.

91 Some] Som

(39)

To many a youth, and many a maid,
 Dancing in the Chequer'd shade;
 And young and old com forth to play
 On a Sunshine Holyday,
 Till the live-long day-light fail,
 Then to the Spicy Nut-brown Ale,
 With stories told of many a feat,
 How *Faery Mab* the junkets eat,
 She was pincht, and pull'd she fed,
 And by the Friars Lanthorn led
 Tells how the drudging *Goblin* swet,
 To ern his Cream-bowle duly fet,
 When in one night, ere glimps of morn,
 His shadowy Flae hath thresh'd the Corn,
 That ten day-labourers could not end,
 Then lies him down the Lubbar Fend.
 And stretch'd out all the Chimney's length,
 Basks at the fire his hairy strength;
 And Crop-full out of dores he flings,
 Ere the first Cock his Mattin rings.
 Thus done the Tales, to bed they creep,
 By whispering Winds soon lull'd asleep.
 Towred Cities please us then,
 And the busie humm of men,

C 4

Where

(40)

95 Where throngs of Knights and Barons bold,
 In weeds of Peace high triumphs hold, 120
 With store of Ladies, whose bright eyes
 Rain influence, and judge the prize,
 Of Wit, or Arms, while both contend
 100 To win her Grace, whom all commend,
 There let *Hymen* oft appear 125
 In Saffron robe, with Taper clear,
 And pomp, and feast, and revelry,
 With mask, and antique Pageantry,
 105 Such fights as youthful Poets dream
 On Summer eves by haunted stream. 130
 Then to the well-trod stage anon,
 If *Jonsons* learned Sock be on,
 Or sweetest *Shakespeare* fancies childe,
 110 Warble his native Wood-notes wilde,
 And ever against eating Cares, 135
 Lap me in soft *Lydian* Aires,
 Married to immortal verse
 Such as the meeting soul may pierce
 115 In notes, with many a winding bout
 Of lincked sweetnesss long drawn out, 140
 With wanton heed, and giddy cunning,
 The melting voice through mazes running;

Untwisting

104 And by the . . .] And he by Friars . . . 108 Corn,]
 Corn 110 Lubbar Fend.] LubbarFend. No space, and no
 note in Columbia. 115 done] don 116 Winds] Windes

122 prize,] prize 124 commend,] commend. 129 youthful]
 youthfull 140 sweetnesss] sweetnes

(41)

Untwisting all the chains that ty
 The hidden soul of harmony.
 That *Orpheus* self may heave his head
 From golden slumber on a bed
 Of heapt *Elysian* flowres, and hear
 Such streins as would have won the ear
 Of *Pluto*, to have quite set free
 His half regain'd *Eurydice*.
 These delights, if thou canst give,
 Mirth with thee, I mean to live.

145

150

Il Penseroso.

Hence vain deluding joyes,
 The brood of folly without father bred,
 How little you bested,
 Or fill the fixed mind with all your toyes;
 Dwell in some idle brain,
 And fancies fond with gaudy shapes possess,
 As thick and numberless
 As the gay motes that people the Sun Beams,
 Or likest hovering dreams
 The fickle Pensioners of *Morpheus* train.

5

10
But

(42)

But hail thou Goddess, sage and holy,
 Hail divinest Melancholy,
 Whose Saintly visage is too bright
 To hit the Sense of human sight;
 And therefore to our weaker view,
 O're laid with black staid Wisdoms hue.
 Black, but such as in esteem,
 Prince *Memnon's* sister might beseech,
 Or that starr'd *Ethiops* Queen that strove
 To set her beauties praise above
 The Sea Nymphs, and their powers offended,
 Yet thou art higher far descended,
 Thee bright-hair'd *Vesta* long of yore,
 To solitary *Saturn* bore;
 His daughter she (in *Saturn's* reign,
 Such mixture was not held a stain)
 Oft in glimmering Bowres, and glades
 He met her, and in secret shades
 Of woody *Ida's* inmost grove,
 While yet there was no fear of *Jove*.
 Com pensive Nun, devout and pure,
 Sober, stedfast, and demure,
 All in a robe of darkest grain,
 Flowing with majestick train,
 And

15

20

25

30

And

Il Penseroso. 5 some] som11 Goddess,] Goddess, 15 therefore] therfore 19 starr'd]
 Starr'd 21 offended,] offended. In all copies 1645 examined,
 the period is clear. Columbia omits from notes.

(43)

And fable stole of *Cipres* Lawn,
 Over thy decent shoulders drawn.
 Com, but keep thy wonted state,
 With eev'n step, and musing gate,
 And looks commercing with the skies,
 Thy rapt soul sitting in thine eyes :
 There held in holy passion still,
 Forget thy self to Marble, till
 With a sad Leaden downward cast,
 Thou fix them on the earth as fast.
 And joyn with thee calm Peace, and Quiet,
 Spare Fast, that oft with gods doth diet,
 And hears the Muses in a ring,
 Ay round about *Joves* Altar sing.
 And adde to these retired leasure;
 That in trim Gardens takes his pleasure;
 But first, and chiefest, with thee bring,
 Him that yon soars on golden wing,
 Guiding the fiery-wheeled throne,
 The Cherub Contemplation,
 And the mute Silence hift along,
 'Lefs *Philomel* will deign a Song,
 In her sweetest, saddest plight,
 Smoothing the rugged brow of night,

While

(44)

35 While *Cynthia* checks her Dragon yoke,
 Gently o're th'accustom'd Oke ; 60
 Sweet Bird that shunn't the noise of folly,
 Most mufical, most Melancholy !
 Thee Chauntrefs oft the Woods among,
 40 I woo to hear thy Even-Song ;
 And missing thee, I walk unseen 65
 On the dry smooth-shaven Green,
 To behold the wandring Moon,
 Riding neer her highest noon,
 45 Like one that had bin led astray
 Through the Heav'ns wide pathles way ; 70
 And oft, as if her head she bow'd,
 Stooping through a fleecy cloud.
 Oft on a Plat of rising ground,
 50 I hear the far-off *Curfew* found,
 Over some wide-water'd shoar, 75
 Swinging slow with sullen roar ;
 Or if the Ayr will not permit,
 Som still removed place will fit,
 55 Where glowing Embers through the room
 Teach light to counterfeit a gloom, 80
 Far from all resort of mirth.
 Save the Cricket on the hearth,

Or

49 leasure;] leasure, Some doubt may, with reason, be expressed over the exact *intent* of the 1673 punctuation. The 1673 edition follows the 1645 text very closely throughout both *L'Allegro* and *Il Penseroso*. At this point, different copies of the 1673 edition show a most unusual semi-colon or comma, which ever was intended. The mark is certainly a semi-colon; but it is badly battered; was a battered semi-colon employed here because the compositor thought he was actually setting a comma?
 56 deign] daign 57 In] Id Not in Columbia notes.

62 mufical,] muficall, Melancholy!] melancholy!
 64 Even-Song;] eeven-Song; 75 fome] fom 81 mirth.] mirth,

(45)

Or the Belmans drowfie charm,
 To blefs the dores from nightly harm :
 Or let my Lamp at midnight hour,
 Be feen in fome high lonely Towr,
 Where I may oft out-watch the Bear,
 With thrice great *Hermes*, or unfphear.
 The ſpirit of *Plato* to unfold
 What Worlds, or what vaſt Regions hold
 The immortal mind that hath forfook
 Her manſion in this fleſhly nook :
 And of thoſe *Dæmons* that are found
 In fire, air, flood, or under ground,
 Whoſe power hath a true conſent
 With Planet, or with Element.
 Som time let Gorgeous Tragedy
 In Scepter'd Pall com ſweeping by,
 Preſenting *Thebs*, or *Pelops* line,
 Or the tale of *Troy* divine.
 Or what (though rare) of later age,
 Ennobled hath the Buſkind ſtage.
 But, O ſad Virgin, that thy power
 Might raiſe *Mufeus* from his bower,
 Or bid the ſoul of *Orpheus* ſing
 Such notes as warbled to the ſtring,

Drew

(46)

Drew Iron tears down *Pluto's* cheek,
 And made Hell grant what Love did ſeek.
 85 Or call up him that left half told
 The ſtory of *Cambuſcan* bold, 110
 Of *Camball*, and of *Algärfife*,
 And who had *Canace* to wife,
 That own'd the vertuous Ring and Glaſs,
 90 And of the wondrous Hors of Braſs,
 On which the *Tartar* King did ride ; 115
 And if ought els, great *Bards* beſide,
 In ſage and ſolemn tunes have ſung,
 Of Turneys and of Trophies hung ;
 95 Of Foreſts, and inchantments drear,
 Where more is meant then meets the ear, 120
 Thus night oft ſee me in thy pale career,
 Till civil-ſuited Morn appeer,
 Not trickt and frounc't as ſhe was wont,
 100 With the Attick Boy to hunt,
 But Chercheſ't in a comely Cloud, 125
 While rocking Winds are Piping loud,
 Or uſher'd with a ſhower ſill,
 When the guſt hath blown his fill,
 105 Ending on the ruſſling Leaves,
 With minute drops from off the Eaves. 130
 And

83 drowfie] droufie 86 ſome] ſom 88 unſphear.] unſphear
 This is a difficult *crux* ſo far as the punctuation is concerned.
 No punctuation ſeems to be neceſſary, or at moſt a comma
 would ſuffice; but all copies examined ſhow a mark, which,
 even under magnification, reveals no traces of the tail of a comma.
 This happens ſeveral times in the 1673 printing, i.e., the appear-
 ance of a period like this one and perhaps the ſame piece of type
 where no punctuation is needed. See p. 91, 1673 *Comus*, line
 165 duſt. Here, where exactly the ſame conditions obtain. On
 p. 103, *Comus*, l. 445 Woods. and p. 105, *ibid.*, l. 490 elſe. the
 period is called for, and the one uſed riſes above the line of the
 type as in the caſe noted here. 106 ftring,] ſtring, Columbia
 note is wrong, 1645 carrying a ſmall, battered comma, clear
 only under magnification.

125 Chercheſ't] The C is from a larger font of type in all copies
 examined. comely] comly

(47)

And when the Sun begins to fling
 His flaring beams, me Goddes bring
 To arched walks of twilight groves,
 And shadows brown that *Sylvan* loves
 Of Pine, or monumental Oake,
 Where the rude Ax with heaved stroke,
 Was never heard the Nymphs to daunt,
 Or fright them from their hallow'd haunt.
 There in close covert by some Brook,
 Where no prophaner eye may look,
 Hide me from Day's garish eie,
 While the Bee with Honied thie,
 That at her flowry work doth sing
 And the Waters murmuring
 With such confort as they keep,
 Entice the dewy-feather'd Sleep;
 And let som frange mysterious dream,
 Wave at his Wings in Airy stream,
 Of lively portrature display'd,
 Softly on my eye-lids laid.
 And as I wake, sweet musick breath
 Above, about, or underneath,
 Sent by som spirit to mortals good,
 Or th'unseen Genius of the Wood.

(48)

But let my due feet never fail,
 To walk the studious Cloysters pale. 155
 And love the high embowed Roof,
 With antick Pillars massy proof,
 And storied Windows richly dight,
 Casting a dimm religious light. 160
 There let the pealing Organ blow,
 To the full voic'd Quire below,
 In Service high, and Anthems cleer,
 As may with sweetnes, through mine ear,
 Dissolve me into extasies, 165
 And bring all Heav'n before mine eyes.
 And may at last my weary age
 Find out the peacefull hermitage,
 The Hairy Gown and Mossy Cell,
 Where I may sit and rightly spell 170
 Of every Star that Heav'n doth shew,
 And every Herb that sips the dew;
 Till old experience do attain
 To something like Prophetic strain.
 These pleasures *Melancholy* give, 175
 And I with thee will choose to live.

But

SONNETS.

132 Goddes] Goddes 139 some] som 140 prophaner]
 profaner 143 sing.] sing,

156 pale.] pale, 164 sweetnes,] sweetnes, 170 spell] spell,
 174 something] something

(49)
SONNETS.

I.

O Nightingale, that on yon bloomy Spray
Warbl'ft at eeve, when all the Woods are still,
Thou with fresh hope the Lovers heart doft fill,
While the jolly hours lead on propitious May,
Thy liquid notes that clofe the eye of Day,
Firft heard before the shallow Cuckoo's bill
Portend fucces in love ; O if Jove's will
Have linkt that amorous power to thy foft lay,
Now timely fmg, ere the rude Bird of Hate
Foretell my hopeles doom in fom Grove ny :
As thou from year to year haft fung too late
For my relief ; yet hadft no reason why,
Whether the Mufe, or Love call thee his mate,
Both them I ferve, and of their train am I.

I I.

Donna leggiadra il cui bel nome honora
L'herbofa val di Rkeno, e il nobil varco,
Bene è colui d'ogni valore fcarco
Qual tuo fpirto gentil non innamora,
Che dolcemente mofta fi di fuora
De fui atti feavi giamai parco,

D

E i

(50)

E i don', che fon d'amor faette ed arco.
La onde l'alta tua virtù s'infiora.
Quando tu vaga parli, o lieta canti
Che mover poffa duro alpeftre legno,
Guardi ciafcun a gli occhi, ed a gli orecchi
L'entrata, chi di te fi truova indegno ;
Gratia fola di fu gli vaglia, inanti
Che'l difio amoroso al cuor s'invecchi.

III.

Qual in colle afpro, al imbrunir di fera
L'avezza giovinetta pastorella
Va bagnando l'herbetta ftana e bella
Che mal fi fpande a difufata fpera
Fuor di fua natia alma primavera,
Cofì amor meco infu la lingua fuella
Defta il fior novo di ftanzia favella,
Mentre io di te, vezzosamente altera,
Canto, dal mio buon popol non inteso
E'l bel Tamigi cangio col bel Arno.
Amor lo volfe, ed io a l'altrui pefo
Seppi ch' Amor cofa mai volfe indarno.
Deb ! foft' il mio cuor lento e'l duro feno
A chi pianta dal ciel fi buon terreno.

Canzone.

Sonnet I. Printed in 1645, and again in 1673. 11 year to year]
yeer to yeer

Sonnet II. Printed in 1645, and again in 1673. 3 Bene] Ben
6 fui] fuoi

Sonnet II. 7 arco.] arco, 8 virtù] virtù

Sonnet III. Printed in 1645, and again in 1673. 5 natia]
natia Columbia omits in notes. 6 amor] Amor infu] infu
fnella] fnella Columbia text reads 'suella' and carries no note.

(51)

Canzone.

R Idonfi donne e giovani amorosi
 M' accostandosi attorno, e perche scrivi,
 Perche tu scrivi in lingua ignota e strana
 Verseggiando d'amor, e come t'osi?
 Dinne, se la tua speme sia mai vana,
 E de pensieri lo miglior t' arrivi;
 Così mi van burlando, altri rivi
 Altri lidi t'aspettan, & altre onde
 Nelle cui verdi sponde
 Spruntati ad hor, ad hor a la tua chioma
 L'immortal guiderdon d'eterne frondi
 Perche alle spalle tue soverchia soma?
 Canzon dirotti, e tu per me rispondi
 Dice mia Donna, e'l suo dir, e il mio cuore
 Questa e lingua di cui si vanta Amore.

I V.

Diodati, e te'l diro con maraviglia,
 Quel ritroso io ch'amor spreggiar solea
 E de suoi lacci spesso mi ridea
 Giacaddi, ov'huom dabben talhor s'impiglia.
 Ne treccie d'oro, ne guancia vermiglia
 M'abbaglian sì, ma sotto nova idea
 Pellegrina bellezza che'l cuor bea,
 Portamenti alti honesti, e nelle ciglia

D 2

Quel

(52)

Quel sereno fulgor d'amabil nero,
 Parole adorne di lingua più d'una,
 E'l cantar che di mezzo l'hemispero
 Traviar ben puo la faticosa Luna,
 E degli occhi suoi auventa sì gran fuoco
 Che l'incerar gli orecchi mi sia poco.

V.

Per certo i bei vostr'occhi, Donna mia
 Esser non puo che non fian lo mio sole
 Sì mi percuoton forte, come ei suole
 Per l'arene di Libia chi s'invia,
 Mentre un caldo vapor (ne senti pria)
 Da quel lato si spinge ove mi duole,
 Che forse amanti nelle lor parole
 Chiaman sospir; io non so che si sia:
 Parte rinchiusa, e turbida si cela
 Scozzo mi il petto, e poi n'uscendo poco
 Quivi d'attorno o s'agghiaccia, o s'inghiela;
 Ma quanto a gli occhi giunge e trovar loco
 Tutte le notti a me suol far piovose
 Finche mia Alba rivien colma di rose.

V I.

Giovane piano, e semplicetto amante
 Poi che fuggir me stesso indubbio sono,

Madonna

Canzone. Printed in 1645, and again in 1673. 14 e il] è il
 15 e] è

Sonnet IV. Printed in 1645, and again in 1673. 1 diro] dirò
 2 solea] soléa 3 ridea] ridéa 4 s'impiglia.] s'impiglia. Colum-
 bia has no note here. 6 si] sì

Sonnet IV. 12 puo] può

Sonnet V. Printed in 1645, and again in 1673. 1 occhi,] occhi
 2 fian] fian Columbia text prints fian and has no note.
 5 senti] sentì 12 e trovar] a trovar

Sonnet VI. Printed in 1645, and again in 1673. 2 indubbio]
 in dubbio

(53)

*Madonna a voi del mio cuor l'humil dono
 Faro divoto ; io certo a prove tante
 L'ebbi fedele, intrepido, costante,
 De pensieri leggiadro, accorto, e buono ;
 Quando rugge il gran mondo, e scocca il tuono,
 S'arma di se, d'intero diamante,
 Tanto del forse, e d'invidia sicuro,
 Di timori, e speranze al popol use
 Quanto d'ingegno, e d'alto valor vago,
 E di cetra sonora, e delle muse :
 Sol troverete in tal parte men duro
 Ove amor mise l'insanabil ago.*

VII.

How soon hath time the fittle thief of youth,
 Soln on his wing my three and twentieth year !
 My hasting dayes flie on with full career,
 But my late spring no bud or blossom shew'th.
 Perhaps my semblance might deceive the truth,
 That I to manhood am arriv'd so near,
 And inward ripenes doth much less appear,
 That som more timely-happy spirits indu'th.
 Yet be it less or more, or soon or slow,
 It shall be still in strictest measure eev'n,
 To that same lot, however mean or high,
 D 3 Toward

(54)

Toward which Time leads me, and the will of Heav'n ;
 All is, if I have grace to use it so,
 As ever in my great task Masters eye.

VIII.

Captain or Colonel, or Knight in Arms,
 Whose chance on these defenceless dores may feast,
 If deed of honour did thee ever please,
 Guard them, and him within protect from harms,
 He can requite thee, for he knows the charms 5
 That call Fame on such gentle acts as these,
 And he can spread thy Name o're Lands and Seas,
 What ever clime the Suns bright circle warms.
 Lift not thy spear against the Muses Bowre,
 The great *Emathian* Conqueror bid spare 10
 The house of *Pindarus*, when Temple and Towre
 Went to the ground : And the repeated air
 Of sad *Eleära's* Poet had the power
 To save th' *Athenian* Walls from ruine bare.

IX.

Lady that in the prime of earliest youth,
 Wisely hast shun'd the broad way and the green,
 And with those few art eminently seen,
 That labour up the Hill of heav'nly Truth,
 The better part with *Mary* and with *Ruth*, 5
 Chosen

Sonnet VI. 3 Most copies examined have a spacer mark at the end of this line. It is not present in IU 1673, 1673² copy 2, Baxter, Spencer unbound; California (Clark); Harvard 14485.12., *ibid.* 14485.12. 2.B., Wellesley. 4 *Faro*] *Farò* 8 *fe, d'intero*] *fe, e d'intero* Columbia text reads as 1673 with no note of 1645 reading; but suggests *fe*. 14 *amor*] *Amor*

Sonnet VII. There is a ms. text of this poem in the *Trinity College Ms.* in the first draft of the *Letter to an Unknown Friend*. See page 389. The poem was printed in 1645, and again in 1673. The collations here are between the two printed editions only. 1 time] Time 2 Soln] Stolln twentieth] twentieth 11 mean] mean,

Sonnet VIII. Contained in the *MS.* and printed in 1645, and again in 1673. Collations here are of the printed texts only. 3 If deed of honour did thee ever please,] If ever deed of honour did thee please,

Sonnet IX. Contained in the *MS.* and printed in 1645, and again in 1673. Collations here are of the printed texts only. 5 *Mary* and with *Ruth*,] *Mary*, and the *Ruth*,

(55)

Chosen thou hast, and they that overween,
 And at thy growing vertues fret their spleen,
 No anger find in thee, but pity and ruth.
 Thy care is fixt and zealously attends
 To fill thy odorous Lamp with deeds of light, 10
 And Hope that reaps not shame. Therefore be sure
 Thou, when the Bridegroom with his feastfull friends
 Passes to blifs at the mid hour of night,
 Hast gain'd thy entrance, Virgin wife and pure.

X.

Daughter to that good Earl, once President
 Of *Englands* Counsel, and her Treasury,
 Who liv'd in both, unstain'd with gold or fee.
 And left them both, more in himself content,
 Till the sad breaking of that Parliament 5
 Broke him, as that dishonest victory
 At *Chæroneæ*, fatal to liberty
 Kill'd with report that Old man eloquent,
 Though later born, then to have known the dayes 10
 Wherin your Father flourisht, yet by you,
 Madam, me thinks I see him living yet;
 So well your words his noble vertues praise,
 That all both judge you to relate them true,
 And to possess them, Honour'd *Margaret*.

D 4

XI. A

(56)

XI.

A Book was was writ of late call'd *Tetrachordon*;
 And wov'n close, both matter, form and stile;
 The Subject new: it walk'd the Town a while,
 Numbring good intellects; now seldom por'd on.
 Cries the stall-reader, blefs us! what a word on 5
 A title page is this! and some in file
 Stand spelling fals, while one might walk to Mile-
 End Green. Why is harder Sirs then Gordon,
 Coliktto, or Macdonnel, or Galasp?
 Those rugged names to our like mouths grow sleek 10
 That would have made *Quintilian* stare and gasp.
 Thy age, like ours, O Soul of Sir *John Cheek*,
 Hated not Learning wors then Toad or Asp; (Greek.
 When thou taught'st *Cambridge*, and King *Edward*

XII. On the same.

I did but prompt the age to quit their cloggs
 By the known rules of antient libertie,
 When strait a barbarous noise environs me
 Of Owles and Cuckoes, Asses, Apes and Doggs.
 As when those Hinds that were transform'd to Froggs 5
 Raild at *Latona's* twin-born progenie
 Which after held the Sun and Moon in fee.
 But this is got by casting Pearl to Hoggs;

That.

Sonnet IX. 9 fixt] fixt,

Sonnet X. Contained in the MS. and printed in 1645, and again
 in 1673. Collations here are of the printed texts only. This is
 the last sonnet to be printed in 1645. 3 fee.] fee,
 7 *Chæroneæ*,] *Chæronæa*, 8 Kill'd] Kil'd 10 you,] you
 Columbia omits from notes.

Sonnet XI. There are two copies of this and the following sonnet
 in the MS. They were first printed in 1673, the only printed
 text. 1 Note was was in all copies examined. 8 Supply it
 after is (from *errata*) 9 For Coliktto read Colkitto (from *errata*)

(57)

That bawle for freedom in their fencelcs moud,
 And still revolt when truth would set them free. 10
 Licence they mean when they cry libertie;
 For who loves that, must first be wife and good;
 But from that mark how far they roave we see
 For all this wast of wealth, and los of blood.

To Mr. H. Lawes, on his Aires.

XIII.

Harry whose tuneful and well measur'd Song
 First taught our English Mufick how to span
 Words with just note and accent, not to scan
 With *Midas* Ears, committing short and long;
 Thy worth and skill exempts thee from the throng, 5
 With praise enough for Envy to look wan;
 To after age thou shalt be writ the man,
 That with smooth aire couldst humor best our tongu
 Thou honour'st Verse, and Verse must lend her wing
 To honour thee, the Priest of *Phæbus* Quire 10
 That tun'st their happiest lines in Hymn, or Story.
Dante shall give Fame leave to set thee higher
 Then his *Casella*, whom he woo'd to sing
 Met in the milder shades of Purgatory.

When

(58)

XIV.

When Faith and Love which parted from thee never,
 Had ripen'd thy just soul to dwell with God,
 Meekly thou didst resign this earthy load
 Of Death, call'd Life; which us from Life doth sever.
 Thy Works and Alms and all thy good Endeavour 5
 Staid not behind, nor in the grave were trod;
 But as Faith pointed with her golden rod,
 Follow'd thee up to joy and blifs for ever.
 Love led them on, and Faith who knew them best
 Thy hand-maids, clad them o're with purple beams 10
 And azure wings, that up they flew so drest,
 And speak the truth of thee on glorious Theams
 Before the Judge, who thenceforth bid thee rest
 And drink thy fill of pure immortal streams.

On the late Massacher in Piemont.

XV.

Avenge O Lord thy slaughter'd Saints, whose bones
 Lie scatter'd on the Alpine mountains cold,
 Ev'n them who kept thy truth so pure of old
 When all our Fathers worship't Stocks and Stones,
 Forget not: in thy book record their groanes 5
 Who were thy Sheep and in their antient Fold

Slain

Sonnet XIII. There are three different drafts of this sonnet in the *Trinity College Manuscript*, see pages 445, 449, the first draft being dated 'Feb. 9, 1645' i.e., 1646, N.S. The sonnet was first printed in *Choice Psalmes Put into Musick, For Three Voices*. London, for Humphrey Moseley, 1648. The sonnet occurs on leaf a, and was printed again by Milton in 1673. See headnote to the reproduction of 1648 printing on page 368. The collation is of the 1673 text with that of 1648. *To Mr. H. Lawes, on his Aires.* To my Friend Mr. *Henry Lawes*. 1 *Harry*] *HARRY*, 1648 has large roman *H*. *tuneful*] *tunefull* *Song*] *fong* 2 *Mufick*] *Mufic* 4 *Ears*,] *eaes*, *long*] *long*, 6 *Envy*] *Envie* *wan*] *wan*: 7 *man*,] *man* 8 *aire*] *Aire* *humor*] *humour* *tongu*] *So* in all 1673 copies examined for *tongue*. 9 *lend*] *lend* 10 *Quire*] *Quire*, 11 *lines*] *Lines* *Hymn*,] *hymne* *Story*,] **ftory*. In left hand margin of 1648 occur the four lines 'The ftory/ of Ariadne/ fet by him in/ Mufic./' 12 *Dante*] *Dantè* 13 *fing*] *fing*,

Sonnet XIV. First printed in 1673, this sonnet is found in three different drafts in the *Trinity College MS.*, the first two drafts in Milton's handwriting. For nearly three hundred years, the subject was unknown; but Smart pointed out the 'a' in the crossed out title in the *MS.* which changed the name of the woman to whose memory the sonnet was written, and for 'Thomson' we now read 'Thomason,' and with her identity known, the poem has taken on new significance. Cf. J. S. Smart, *The Sonnets of Milton*. Glasgow, 1921.

Sonnet XV. Columbia number XVIII. First printed in 1673, this text is the only one preserved. The catchword exists in two different states. In most copies examined, it is erroneously *Slain* though the first word on the next page is *Slayn* and in a very few copies, notably IU Gannon and 1673² copy 6, the catchword is *Sayln*.

(59)

Slayn by the bloody *Piemontese* that roll'd
 Mother with Infant down the Rocks. Their moans
 The Vales redoubl'd to the Hills, and they
 To Heav'n. Their martyr'd blood and ashes so 10
 O're all th' *Italian* fields where still doth sway
 The triple Tyrant: that from these may grow
 A hunder'd-fold, who having learnt thy way
 Early may fly the *Babylonian* wo.

XVI.

When I consider how my light is spent,
 E're half my days, in this dark world and wide,
 And that one Talent which is death to hide,
 Lodg'd with me useless, though my Soul more bent
 To serve therewith my Maker, and present 5
 My true account, least he returning chide,
 Doth God exact day labour, light deny'd,
 I fondly ask; But patience to prevent
 That murmur, soon replies, God doth not need
 Either man's work or his own gifts, who best 10
 Bear his milde yoke, they serve him best, his State
 Is Kingly. Thousands at his bidding speed
 And post o're Land and Ocean without rest:
 They also serve who only stand and waite.

XVII.

(60)

XVII.

Lawrence of vertuous Father vertuous Son,
 Now that the Fields are dank, and ways are mire,
 Where shall we sometimes meet, and by the fire
 Help waite a fullen day; what may be won
 From the hard Season gaining: time will run 5
 On smother, till *Favonius* re-inspire
 The frozen earth; and cloth in fresh attire
 The Lillie and Rose, that neither sow'd nor spun.
 What neat repast shall feast us, light and choice,
 Of Attick tast, with Wine, whence we may rise 10
 To hear the Lute well toucht, or artfull voice
 Warble immortal Notes and *Tuskan* Ayre?
 He who of those delights can judge, And spare
 To interpose them oft, is not unwise.

XVIII.

Cyriack, whose Grandfire on the Royal Bench
 Of Brittish *Themis*, with with no mean applause
 Pronounc't and in his volumes taught our Lawes,
 Which others at their Barr so often wrench;
 To day deep thoughts resolve with me to drench 5
 In mirth, that after no repenting drawes;
 Let *Euclid* rest and *Archimedes* pause,
 And what the *Swede* intend, and what the *French*. To

Sonnet XV. Columbia No. XVIII. 10 fo] *Errata*, change this to fow.

Sonnet XVI. Columbia No. XIX. This, 1673, is the only surviving text.

Sonnet XVII. Columbia No. XX. This, 1673, is the only surviving text.

Sonnet XVIII. Columbia No. XXI. This, 1673, except for lines 5-14 only in the *Trinity College MS.*, is the only surviving text.

(61)

To measure life, learn thou betimes, and know
 Toward solid good what leads the nearest way ; 10
 For other things mild Heav'n a time ordains,
 And disapproves that care, though wise in show,
 That with superfluous burden loads the day,
 And when God sends a cheerful hour, refrains.

XIX.

Methought I saw my late espoused Saint
 Brought to me like *Alceſtis* from the grave,
 Whom *Jove's* great Son to her glad Husband gave,
 Rescu'd from death by force though pale and faint.
 Mine as whom waſht from ſpot of child-bed taint, 5
 Purification in the old Law did ſave,
 And ſuch, as yet once more I truſt to have
 Full ſight of her in Heaven without reſtraint,
 Came veſted all in white, pure as her mind :
 Her face was vail'd, yet to my fancied ſight, 10
 Love, ſweetneſs, goodneſs, in her perſon ſhin'd
 So clear, as in no face with more delight.
 But O as to embrace me ſhe enclin'd
 I wak'd, ſhe fled, and day brought back my night.

The

(62)

The Fifth Ode of Horace. Lib. I.

*Quis multa gracilis te puer in Roſa, Rendred
 almoſt word for word without Rhyme accord-
 ing to the Latin Meaſure, as near as the Lan-
 guage will permit.]*

What ſlender Youth bedew'd with liquid odours
 Courts thee on Roſes in ſome pleaſant Cave,
Pyrrha for whom bindſt thou
 In wreaths thy golden Hair,
 Plain in thy neatneſs ; O how oft ſhall he 5
 On Faith and changed Gods complain : and Seas
 Rough with black winds and ſtorms
 Unwonted ſhall admire :
 Who now enjoys thee credulous, all Gold,
 Who alwayes vacant alwayes amiable 10
 Hopes thee ; of flattering gales
 Unmindfull. Hapleſs they
 To whom thou untry'd ſeem'ſt fair. Me in my vow'd
 Picture the ſacred wall declares t' have hung
 My dank and dropping weeds 15
 To the ſtern God of Sea.

A D

Sonnet XIX. Columbia No. XXIII. A fair copy of this sonnet appears in the *Trinity College MS.* The first and only printing by Milton was in 1673. The following collation is with the *MS.* There is little significance in the minute differences.

1 Methought] Meethought Saint] faint 2 Brought] brought
 grave,] grave 3 Whom] whom Son] ſon Husband] huſband
 gave,] gave 4 Rescu'd] refcu'd 5 child-bed] childe-bed
 taint,] taint 6 Purification] purification Law] law 7 And]
 and 8 Full] full Heaven] heaven 9 Came] came mind:]
 minde: 10 Her] her vail'd,] vaild, fight,] fight 11 Love,] love,
 goodneſs,] goodneſs 12 So] ſoe clear,] cleare, 13 O] o
 embrace] imbrace enclin'd] enclin'd, 14 night.] night

This translation, one of the finest ever made from any language into English by any translator at any time, has only one basic text, that of 1673. The poem seems because of its maturity to have been written after 1645, or after the publication of the first edition of the *Minor Poems.* Perhaps the decade between 1645 and 1655 would be the nearest approach that can be made to its date. In the catchword, the *A* is badly smeared in all copies examined.

(63)

AD PYRRHAM. Ode V.

Horatius ex Pyrrhæ illecebris tanquam e nau-
fragio enataverat, cujus amore irretitos, af-
firmat esse miseros..

Quis multa gracilis te puer in rosa
Perfusus liquidis urget odoribus,
Grato, Pyrrha, sub antro?
Cui flavam religas comam
Simplex munditiæ? ben quoties fidem
Mutatosque deos flebit, & aspera
Nigris æquora ventis
Emirabitur insolens,
Qui nunc te fruitur credulus aures:
Qui semper vacuum, semper amabilem
Sperat, nescius auræ.
Fallacis. miseri quibus
Intentata nites. me tabula sacer
Votiva paries indicat uvula
Suspendisse potenti
Vestimenta maris Deo.

(64)

Anno Ætatis 19. At a Vacation Exercise in the
Colledge, part Latin, part English. The Latin
speeches ended, the English thus began.

HAil native Language, that by sinews weak
Didst move my first endeavouring tongue to speak,
And mad'st imperfect words with childish tripp s,
Half unpronounc't, slide through my infant-lipps,
Driving dum silence from the portal dore, 5
Where he had mutely fate two years before:
Here I salute thee and thy pardon ask,
That now I use thee in my latter task:
Small loss it is that thence can come unto thee,
I know my tongue but little Grace can do ther 10
Thou needst not be ambitious to be first,
Believe me I have thither packt the worst:
And, if it happen as I did forecast,
The daintest dishes shall be serv'd up last.
I pray thee then deny me not thy aide 15
For this same small neglect that I have made:
But haste thee strait to do me once a Pleasure,
And from thy wardrope bring thy chiefeft treasure;
Not those new fangled toys, and trimming slight
Which takes our late fantasticks with delight, 20

Anno

But

5 munditiæ?] Most texts of Horace read 'munditiis?' quoties] Some old and a few modern texts read 'quotiens'. 11 The spacer mark after auræ is present in all copies examined. 13 Intentata] Modern texts read 'intemptata' thus the Loeb Bennet text, 1927, 1934.

According to the 1673 errata list, Milton wanted this poem to be placed on page 21, at the end of the Elegie, i.e., after the *Death of a Fair Infant*, and before *The Passion*. The only text extant is that of 1673. 3 tripp s,] This spacing occurs in all copies examined.

(65)

But cull those richest Robes, and gay'st attire
 Which deepest Spirits, and choicest Wits desire :
 I have some naked thoughts that rove about
 And loudly knock to have their passage out ;
 And wearie of their place do only stay 25
 Till thou hast deck't them in thy best array ;
 That so they may without suspect or fears
 Fly swiftly to this fair Assembly's ears ;
 Yet I had rather, if I were to chuse,
 Thy service in some graver subject use, 30
 Such as may make thee search thy coffers round,
 Before thou cloath my fancy in fit sound :
 Such where the deep-transported mind may soare
 Above the wheeling poles, and at Heav'ns dore
 Look in, and see each blisful Deitie 35
 How he before the thunderous throne doth lie,
 Listening to what unhorn *Apollo* sings
 To th' touch of golden wires, while *Hebe* brings
 Immortal Nectar to her Kingly Sire :
 Then passing through the Spherse of watchful fire, 40
 And mistie Regions of wide air next under,
 And hills of Snow and lofts of piled Thunder,
 May tell at length how green-ey'd *Neptune* raves,
 In Heav'ns defiance mustering all his waves ;

E

Then

(66)

Then sing of secret things that came to pass 45
 When Beldam Nature in her cradle was ;
 And last of Kings and Queens and *Hero's* old,
 Such as the wife *Demodocus* once told
 In solemn Songs at King *Alcinous* feast, 50
 While sad *Ulysses* soul and all the rest
 Are held with his melodious harmonic
 In willing chains and sweet captivitie.
 But fie my wandring Muse how thou dost stray !
 Expectance calls thee now another way, 55
 Thou know'st it must be now thy only bent
 To keep in compass of thy Predicament :
 Then quick about thy purpos'd business come,
 That to the next I may resign my Roome.

Then Ens is represented as Father of the Prædicaments his ten Sons, whereof the Eldest stood for Substance with his Canons, which Ens thus speaking, explains.

Good luck befriend thee Son ; for at thy birth
 The Faery Ladies daunc't upon the hearth ; 60
 Thy drowsie Nurse hath sworn she did them spie
 Come tripping to the Room where thou didst lie ;

And

(67)

And sweetly finging round about thy Bed
 Strew all their blessings on thy sleeping Head.
 She heard them give thee this, that thou should'st still 65
 From eyes of mortals walk invisible,
 Yet there is something that doth force my fear,
 For once it was my dismal hap to hear
 A *Sybil* old, bow-bent with crooked age,
 That far events full wisely could presage,
 And in times long and dark Prospective Glasse
 Fore-saw what future dayes should bring to pass,
 Your Son, said she, (nor can you it prevent)
 Shall subject be to many an Accident.
 O're all his Brethren he shall Reign as King,
 Yet every one shall make him underling,
 And those that cannot live from him asunder
 Ungratefully shall strive to keep him under,
 In worth and excellence he shall out-go them,
 Yet being above them, he shall be below them;
 From others he shall stand in need of nothing,
 Yet on his Brothers shall depend for Cloathing.
 To find a Foe it shall not be his hap,
 And peace shall lull him in her flowry lap;
 Yet shall he live in strife, and at his dore
 Devouring war shall never cease to roare:

E. 2

(68)

Yea it shall be his natural property
 To harbour those that are at enmity.
 What power, what force, what mighty spell, if not
 Your learned hands, can loose this Gordian knot? 90

*The next Quantity and Quality, spake in Prose,
 then Relation was call'd by his Name.*

70 **R**ivers arise; whether thou be the Son,
 Of utmost *Tweed*, or *Ouse*, or gulphit *Dun*,
 Or *Trent*, who like some earth-born Giant spreads
 His thirty Armes along the indented Meads,
 Or fullen Mole that runneth underneath, 95
 75 Or *Severn* swift, guilty of Maidens death,
 Or Rockie *Avon*, or of Sedgie *Lee*,
 Or Coaly *Tine*, or antient hollowed *Dee*,
 Or *Humber* loud that keeps the *Scythians* Name,
 Or *Medway* smooth, or Royal Towred *Thame* 100

The rest was Prose.

85

On

Yea

(69)

*On the new forcers of Conscience under the
Long PARLIAMENT.*

BEcause you have thrown of your Prelate Lord,
And with stiff Vowes renounc'd his Liturgie
To seise the widdow'd whore Pluralitie
From them whose sin ye envi'd, not abhor'd,
Dare ye for this adjure the Civill Sword 5
To force our Consciences that Christ set free,
And ride us with a classic Hierarchy
Taught ye by meer *A. S.* and *Rotherford*?
Men whose Life, Learning, Faith and pure intent
Would have been held in high esteem with *Paul* 10
Must now be nam'd and printed Hereticks
By shallow *Edwards* and Scotch what d' ye call:
But we do hope to find out all your tricks,
Your plots and packing wors then those of *Trent*,
That so the Parliament
May with their wholsom and preventive Shears 16
Clip your Phylacteries, though bank your Ears,
And succour our just Fears
When they shall read this clearly in your charge
New Presbyter is but *Old Priest* writ Large. 20

E 3 ARCADES.

(70)

ARCADES.

*Part of an Entertainment presented to the Countesse
Dowager of Darby at Harefield, by some Noble
Persons of her Family, who appear on the Scene
in Pastoral Habit, moving toward the seat of
State, with this Song.* 5

I. SONG.

Look Nymphs, and Shepherds look,
What sudden blaze of Majesty
Is that which we from hence descry
Too divine to be mistook:

This this is she 5
To whom our vows and wishes bend,
Heer our solemn search hath end,
Fame that her high worth to raise,
Seem'd erst so lavish and profuse,
We may justly now accuse 10
Of detraction from her praise,
Lest then half we find exprest,
Eney bid conceal the rest.

Mark what radiant state she spreads,
In circle round her shining throne,

Shooting

This Poem is in the *Tr. Coll. MS.*, see p. 455, and was printed in 1673. The collations are of 1673 text and *MS.* 1 of] off Lord,] Lord 2 with] wth The Columbia notes disregard such abbreviations as this. Vowes] vowes renounc'd] renounced 3 widdow'd] widow'd Pluralitie] plurality 4 ye] yee not] nott abhor'd] abhorrd, 5 Civill Sword] civill sword 6 fet] sett 7 with] wth 8 ye] yee and] & *Rotherford*?] *Rotherford*. 9 Life, Learning, Faith and] life, learning, faith & 10 been] bin with] wth 11 nam'd] namd and] & 12 and] & call:] call; 13 we] wee do] doe 14 plots] plotts and] & packing] packings wors] worfe 15 Parliament] Parliament 16 with] wth wholfom] wholsome and] & Shears] sheares 17 Phylacteries,] Phylacteries Columbia does not specifically mention. bank *errata* list says change to bauk] bauke Ears,] eares 18 Fears] feares 19 clearly] cleerly 20 Priest] Preist writ] writt Large.] large.

Arcades. The date of composition and performance of the *Arcades* is conjecturally placed between 1631 and 1634. Milton printed it in 1645 and again in 1673. In the *Trinity College MS.*, the first three much mutilated pages contain a version, some of which has been destroyed, of the piece. The collations are between 1673 and 1645 only, and the *MS.* reproductions begin on page 385. ARCADES.] *Arcades.* Title. The preliminary statement in 1645 has roman type where 1673 and italic type where 1673 has roman, and is otherwise the same except for the following. 1 *Entertainment*] entertainment 2 *some*] som 3 *Persons*] perfons 4 *Pastoral Habit*,] pastoral habit, SONG.] SONG. 2 Majesty] majesty

(71)

Shooting her beams like silver threds,
This this is she alone,
Sitting like a Goddess bright,
In the center of her light.

Might she the wife *Latona* be,
Or the towred *Cybele*,
Mother of a hundred gods;
Juno dare's not give her odds;
Who had thought this clime had held
A deity so unparalel'd?

As they come forward, the Genius of the Wood appears, and turning toward them, speaks.

G*En.* Stay gentle Swains, for though in this disguise,
I see bright honour sparkle through your eyes,
Of famous *Arcady* ye are, and sprung
Of that renowned flood, so often sung,
Divine *Alpheus*, who by secret fluse,
Stole under Seas to meet his *Arethuse*;
And ye the breathing Roses of the Wood,
Fair silver-buskin'd Nymphs as great and good,
I know this quest of yours, and free intent
Was all in honour and devotion ment

E 4

(72)

To the great Mistres of yon princely shrine,
Whom with low reverence I adore as mine,
And with all helpful service will comply
To further this nights glad solemnity;
And lead ye where ye may more near behold
What shallow-searching *Fame* hath left untold;
Which I full oft amidst these shades alone
Have fate to wonder at, and gaze upon:
For know by lot from *Jove* I am the power
Of this fair Wood, and live in Oak'n bowr,
To nurse the Saplings tall, and curl the grove.
With Ringlets quaint; and wanton windings wove.
And all my Plants I save from nightly ill,
Of noisom winds, and blasting vapours chill.
And from the Boughs brush off the evil dew,
And heal the harms of thwarting thunder blew,
Or what the cross dire-looking Planet smites,
Or hurtfull Worm with canker'd venom bites.
When Ev'ning gray doth rise, I fetch my round
Over the mount, and all this hallow'd groun'd,
And early ere the odorous breath of morn
Awakes the slumbring leaves, or tasseld horn
Shakes the high thicket, haste I all about,
Number my ranks, and visit every sprout

With

22 hundred] hunderd The stage directions in 1645 are in roman type, otherwise the same. 33 silver-buskin'd] silver-buskind

40 near] neer 46 grove. So in all copies examined.] grove
47 quaint;] quaint, 54 Ev'ning] Eev'ning 55 groun'd,]
ground,

(73)

With puissant words, and murmurs made to bleſs, 60
 But els in deep of night when drowſines
 Hath lock't up mortal ſenſe, then liſten I
 To the celeſtial *Sirens* harmony,
 That fit upon the nine enfolded Sphears,
 And ſing to thoſe that hold the vital ſhears, 65
 And turn the Adamantine ſpindle round,
 On which the fate of gods and men is wound.
 Such ſweet compulſion doth in muſick ly,
 To lull the daughters of *Neceſſity*,
 And keep unſteddy Nature to her law, 70
 And the low world in meaſur'd motion draw
 After the heavenly tune, which none can hear
 Of human mould with groſs unpurged ear;
 And yet ſuch muſick worthieſt were to blaze
 The peerles height of her immortal praiſe, 75
 Whoſe luſtre leads us, and for her moſt fit,
 If my inferior hand or voice could hit
 Inimitable ſounds, yet as we go,
 What ere the ſkill of leſſer gods can ſhow,
 I will aſſay, her worth to celebrate, 80
 And ſo attend ye toward her glittering ſtate;
 Where ye may all that are of noble ſtemm
 Approach, and kiſs her ſacred veſtures hemm.

2. S O N G.

(74)

2. S O N G.

O 'Re the ſmooth enamel'd green
 Where no print of ſtep hath been, 85
 Follow me as I ſing,
 And touch the warbled ſtring.
 Under the ſhady roof
 Of branching Elm-Star-proof.
 Follow me, 90
 I will bring you where ſhe fits
 Clad in ſplendor as befits
 Her deity.
 Such a rural Queen
 All *Arcadia* hath not ſeen. 95

3. S O N G.

Nymphs and Shepherds dance no more
 By ſandy *Ladons* Lillied banks,
 On old *Lycæus* or *Cyllene* hoar,
 Trip no more in twilight ranks,
 Though *Erymanth* your loſs deprecate, 100
 A better ſoyl ſhall give ye thanks:
 From the ſtony *Menalus*,
 Bring your Flocks, and live with us,

Here

62 lock't] lockt 73 groſs] groſſe ear;] In moſt, but not all
 copies of 1673, the e is battered and a piece of metal or dirt
 has clung above the letter leaving a ſmall ink mark like a diaereſis.
 But in other copies, the letter is clean.

84 enamel'd] enameld 89 Elm-Star-proof.] Elm Star-proof.
 91 fits] fits, 97 banks,] banks.

(75)

Here ye shall have geater grace,
To serve the Lady of this place.

105

Though *Syrinx* your *Pans* Miftrefs were,
Yet *Syrinx* well might wait on her.

Such a rural Queen
All *Arcadia* hath not seen.

LYCIDAS.

In this Monody the Author bewails a learned Friend, unfortunately drown'd in his passage from Chester on the Irish Seas, 1637. And by occasion foretells the ruine of our corrupted Clergie then in their height.

YEt once more, O ye Laurels, and once more
Ye Myrtles brown, with Ivy never fear,

I com to pluck your Berries harsh and crude,
And with forc'd fingers rude,

Shatter your leaves before the mellowing year.

5

Bitter constraint, and sad occasion dear,

Compells me to disturb your season due:

For *Lycidas* is dead, dead ere his prime,

Young *Lycidas*, and hath not left his peer:

Who would not sing for *Lycidas*? he knew

10

Himself

(76)

Himself to sing, and build the lofty rhyme.

He must not stote upon his watry bear

Unwept, and welter to the parching wind,

Without the meed of some melodious tear.

Begin then, Sisters of the sacred well,

15

That from beneath the seat of *Jove* doth spring,

Begin, and somewhat loudly sweep the string.

Hence with denial vain, and coy excuse,

So may some gentle Muse

With lucky words favour my destin'd Urn,

20

And as he passes turn,

And bid fair peace be to my sable shroud.

For we were nurs'd upon the self-same hill,

Fed the same flock; by fountain, shade, and rill.

Together both, ere the high Lawns appear'd

25

Under the opening eye-lids of the morn,

We drove a field, and both together heard

What time the Gray-fly winds her sultry horn,

Batt'ning our flocks with the fresh dews of night,

Oft till the Star that rose, at Ev'ning, bright,

30

Toward Heav'n's descent had slop'd his westering wheel.

Mean while the Rural ditties were not mute,

Temper'd to th' Oaten Flute,

Rough *Satyrs* danc'd, and *Fawns* with clov'n heel,

From

104 geater] greater 106 Miftrefs] Miftres 109 feen,] seen. *Lycidas*. This poem is in the MS. and was first printed at Cambridge in 1638. See page 346ff. Milton printed it in 1645, and again in 1673. The collations are of the 1673, 1645, and 1638 printed texts. Title. LYCIDAS.] *Lycidas*.] *Lycidas*. The five line headnote, lacking in 1638, has the italic and roman type reversed in Milton's editions, except for the date, '1637' which is roman in both. Otherwise, 2 *unfortunately*] *unfortunately* *passage*] *Passage* 4 *foretells*] *foretels* 5 *Clergie*] *Clergy* The entire 1638 text is set in italic type, which will be ignored in collation. 1 Laurels,]] laurels, more]] more, 2 Myrtles]] myrtles Ivy]] ivy never fear,] never-fear,] never-fere, 3 com]] come Berries]] berries 4 rude,]] rude 5 year.]] yeare. 6 dear,]] deare 7 Compells] Compels] Compells 8 prime,] prime] prime, 9 Young *Lycidas*,]] (*Young Lycidas*!) peer:]] peere.

12 bear]] biere 13 wind,]] wind 14 fom]] fome tear.]] tear. With a spacer mark that looks like '!' in some copies and lacking in others. 15 well,]] well 16 spring,]] spring; 17 somewhat] somewhat] somewhat string.]] string: 18 denial]] deniall excuse,]] excuse. 19 fome] fom] some 20 Urn,]] urn, 21 passes turn,]] passes, turn 22 shroud.]] shroud. 24 flock;]] flock, rill.]] rill; 25 1638 does not indent. Lawns]] lawns 26 opening]] glimmering 27 a field,]] a-field, 28 Gray-fly]] gray-fly 30 1638 'Oft till the ev'n-starre bright' bright,] bright] bright 31 Heav'ns]] heav'ns westering]] burnisht 32 Rural]] rurall mute,]] mute 33 Oaten]] oaten Flute,]] flute: 34 *Satyrs*]] *Satyres* clov'n]] cloven heel,]] heel

(77)

From the glad sound would not be absent long,³⁵
And old *Dametas* lov'd to hear our song.

But O the heavy change, now thou art gon,
Now thou art gon, and never must return!
Thee Shepherd, thee the Woods, and desert Caves,
With wilde Thyme and the gadding Vine o'regrown,⁴⁰
And all their echoes mourn.

The Willows, and the Hazle Copses green,
Shall now no more be seen,
Fanning their joyous Leaves to thy soft layes.
As killing as the Canker to the Rose,⁴⁵
Or Taint-worm to the weanling Herds that graze,
Or Frost to Flowers, that their gay wardrop wear,
When first the White Thorn blows;
Such, *Lycidas*, thy loss to Shepherds ear.

Where were ye Nymphs when the remorseless deep⁵⁰
Clos'd o're the head of your lov'd *Lycidas*?

For neither were ye playing on the steep,
Where your old *Bards*, the famous *Druids*, ly,
Nor on the shaggy top of *Mona* high,
Nor yet where *Deva* spreads her wifard stream:⁵⁵
Ay me, I fondly dream!

Had ye bin there---for what could that have don?
What could the Muse her self that *Orpheus* bore,

The

(78)

The Muse her self for her enchanting son
Whom Universal nature did lament,⁶⁰
When by the rout that made the hideous roar,
His goary vilage down the stream was sent,
Down the swift *Hebrus* to the *Lesbian* shore.

Alas! What boots it with uncessant care
To end the homely slighted Shepherds trade,⁶⁵
And strictly meditate the thankless Muse,
Were it not better don as others use,
To sport with *Amaryllis* in the shade,
Or with the tangles of *Neera*'s hair?

Fame is the spur that the clear spirit doth raise⁷⁰
(That last infirmity of Noble mind)

To scorn delights, and live laborious dayes;
But the fair Guerdon when we hope to find,
And think to burst out into sudden blaze,⁷⁵
Comes the blind *Fury* with th'abhorred shears,

And flits the thin spun life. But not the praise,
Phæbus repli'd, and touch'd my trembling ears;
Fame is no plant that grows on mortal soil,
Nor in the glistering foil

Set off to th'world, nor in broad rumour lies,⁸⁰
But lives and spreads aloft by those pure eyes,
And perfit witnes of all-judging *Jove*;

As

36 *Damætas*] *Damætas*] *Dametas* hear]] heare 37 O]] oh
gon,]] gone, 38 gon,]] gone, 39 Shepherd,]] fhepherds,
Woods,]] woods, Caves,]] caves 40 wilde]] wild Thyme]]
thyme Vine]] vine o'regrown,]] oregrown, 42 Willows,]]
willows Hazle Copses]] hafil-copses green,]] green
43 feen,]] feen 44 Leaves]] leaves 45 Canker]] canker
Rose,]] rose, 46 Taint-worm]] taint-worm Herds]] herds
47 Frost]] froft Flowers,]] flowers wardrop]] wardrobe
48 White Thorn] White thorn] white-thorn blows;]] blowes;
49 loss]] losse Shepherds]] fhepherds ear.]] eare. 50 This
line is not indented in 1638. Nymphs]] Nimphs remorseless]]
remorseleffe 51 o're]] ore lov'd]] lord 53 your]] the
Bards,]] *Bards* *Druids*,] *Druids*]] ly,]] lie 54 shaggy]]
fhaggie 56 Ay]] Ah 57 bin]] been don?]] done?

59 self]] felf,]] son]] fonne? 60 Universal]] univerfall
61 roar,]] rore 63 *Lesbian*] *Letbian*] *Lesbian* 64 1638 does
not indent. What]] what 65 end]] tend]] tend Shepherds]]
fhepherds 66 strictly]] ftridly thankless]] thankles]] thankleffe
Muse,]] Muse? 67 don]] done use,]] do, 69 Or with]]
Hid in *Neæra*'s]] Columbia text and note are both wrong.
Neera's 70 spur]] spurre raise]] raise, 71 infirmity]]
infirmite Noble]] noble 73 Guerdon]] guerdon when]]
where 75 *Fury*]] *Furie* 76 thin spun]] thin-fpin]] life.]]
life; 77 *Phæbus*]] *Phebus* ears;]] eares. 78 grows]]
growes mortal]] mortall 79 glistering]] gliftring 80 lies,]]
lies; 81 lives]] lives, fpreds]] fpreads eyes,]] eyes
82 perfit]] perfect witnes]] witneffe all-judging] Columbia
note is wrong on 1645. all-judging]] *Jove*]] *Jove*:

(79)

As he pronounces lastly on each deed,
Of so much fame in Heav'n expect thy meed.

O Fountain *Arethuse*, and thou honour'd froud,
Smooth-sliding *Mincius*, crown'd with vocal reeds,
That strain I heard was of a higher mood:
But now my Oat proceeds,
And listens to the Herald of the Sea
That came in *Neptune's* plea,
He ask'd the Waves, and ask'd the Fellon Winds,
What hard mishap hath doom'd this gentle swain?
And question'd every gust of rugged wings
That blows from off each beaked Promontory;
They knew not of his story,
And sage *Hippotades* their answer brings,
That not a blast was from his dungeon stray'd,
The Air was calm, and on the level brine,
Sleek *Panope* with all her sisters play'd.
It was that fatal and perfidious Bark
Built in th' eclipse, and rigg'd with curses dark,
That sunk so low that sacred head of thine.

Next *Chamus*, reverend Sire, went footing slow,
His Mantle hairy, and his Bonnet sedge,
Inwrought with figures dim, and on the edge
Like to that sanguine flower inscrib'd with woe.

85

90

95

100

105

Ah!

(80)

Ah; Who hath rest (quoth he) my dearest pledge?
Last came, and last did go,

The Pilot of the *Galilean* lake,
Two maffy Keyes he bore of metals twain,
(The Golden opes, the Iron shuts amain)
He shook his Miter'd locks, and stern bespake,
How well could I have spar'd for thee, young swain,
Anow of such as for their bellies sake,
Creep and intrude, and climb into the fold?
Of other care they little reck'ning make,
Then how to scramble at the shearers feast,
And shove away the worthy bidden guest;
Blind mouthes! that scarce themselves know how to hold
A Sheep-hook, or have learn'd ought els the least
That to the faithfull Herdmans art belongs!
What recks it them? What need they? They are sped;
And when they list, their lean and flashy songs
Grate on their scrannel Pipes of wretched straw,
The hungry Sheep look up, and are not fed,
But swoln with wind, and the rank mist they draw,
Rot inwardly, and foul contagion spread:
Besides what the grim Woolf with privy paw
Daily devours apace, and nothing fed,

110

115

120

125

But

84 Heav'n]] heav'n 85 1638 does not indent. O]] Oh
Fountain]] fountain 86 vocal]] vocall reeds,]] reeds;
87 mood:]] mood. 88 Oat]] Oate]] oat 89 Herald]] herald
Sea]] fea 90 Neptune's]] Neptunes plea,]] plea.
91 Waves,]] waves, Fellon]] felon Winds,]] winds,]]
93 wings]] wings,]] 94 blows]] blowes Promontory;]]
Promontorie: 95 story,]] storie; 97 stray'd,]] stray'd;
98 Air]] Ayr]] aire brine,]] brine 99 play'd,]] play'd:
100 fatal]] fatall]] Bark]] bark, 103 1638 does not indent.
Chamus, reverend Sire,]] *Chamus* (reverend sire) 104 Mantle]]
mantle hairy,]] hairie, Bonnet]] bonnet 106 woe.]] wo: The
catchword is correctly Ah! but the first word on the next page
is Ah; in all copies examined.

107 Ah;]] Ah!]] Who]] who 110 maffy]] maffie
111 Golden]] golden Iron]] iron 112 Miter'd]] mitred
113 thee,]] thee]] thee, swain,]] swain,]] swain, 114 Anow]]
Enough fake,]] fake 115 intrude,]] intrude climb]] climbe
116 reck'ning]] reckoning 118 guest;]] guest.]]
120 Sheep-hook,]] sheephook, els]] else 121 Herdmans]]
herdmans 122 What need]] what need They are]] they are
123 list,]] list flashy]] flashie 124 Pipes]] pipes
125 Sheep]] sheep 128 grim]] grimme Woolf]] wolf
129 devours]] devoures nothing]] little fed,]] said.

(81)

But that two-handed engine at the door,
Stands ready to smite once, and smite no more.

Return *Alpheus*, the dread voice is past,
That shrunk thy streams; Return *Sicilian Muse*,
And call the Vales, and bid them hither cast
Their Bells, and Flourets of a thousand hues.
Ye valleys low where the milde whispers use,
Of shades and wanton winds, and gushing brooks,
On whose fresh lap the swart Star sparely looks,
Throw hither all your quaint enameld eyes,
That on the green turf suck the honied showres,
And purple all the ground with vernal flowres.
Bring the rathe Primrose that forsaken dies.
The tufted Crow-toe, and pale Geffamine,
The white Pink, and the Pansie freakt with jeat,
The glowing Violet.

The Musk-rose, and the well attir'd Woodbine,
With Cowslips wan that hang the pensive head,
And every flower that sad embroidery wears:
Bid *Amarantus* all his beauty shed,
And Daffadillies fill their cups with tears,
To strew the Laureat Herse where *Lycid* lies.
For so to interpose a little ease,
Let our frail thoughts dally with false surmise.

F

130

135

140

145

150

Ay

(82)

Ay me! Whilst thee the shores, and founding Seas

Wash far away, where ere thy bones are hurl'd, 155

Whether beyond the stormy *Hebrides*

Where thou perhaps under the whelming tide

Visit'st the bottom of the monstrous world;

Or whether thou to our moist vows deny'd,

Sleep'st by the fable of *Bellerus* old, 160

Where the great vision of the guarded Mount

Looks toward *Namancos* and *Bayona's* hold;

Look homeward Angel now, and melt with ruth.

And, O ye *Dolphins*, waft the haples youth.

Weep no more, woful Shepherds weep no more, 165

For *Lycidas* your sorrow is not dead,

Sunk though he be beneath the watry floor,

So sinks the day-star in the Ocean bed,

And yet anon repairs his drooping head,

And tricks his beams, and with new spangled Ore, 170

Flames in the forehead of the morning sky:

So *Lycidas* sunk low, but mounted high,

Through the dear might of him that walk'd the waves

Where other groves, and other streams along,

With *Nectar* pure his oozy Lock's he laves, 175

And hears the unexpressive nuptial Song,

In the blest Kingdoms meek of joy and love.

There

130 door,]] doore, 131 smite no more.]] smites no more.
132 Return]] Return, past,]] past 133 Return]] return,
134 Vales,]] vales, 135 Bells,] Bels,] bells, Flourets]]
flowerets 136 low]] low, milde]] mild use,]] use
137 winds,]] winds 138 Star]] starre 139 enameld]]
enamell'd 140 turf]] turf 141 vernal]] vernall flowres.]]
flowers. 142 Primrose]] primerose dies.]] dies,
143 Crow-toe,]] crow-toe, Geffamine,]] geffamine,
144 Pink,]] pink, Pansie]] pansie 145 Violet.]] violet,
146 Musk-rose,]] musk-rose, well attir'd]] well-attir'd
Woodbine,]] wood-bine, 147 Cowslips]] cowslips head,]
hed,] head, 149 *Amarantus*] *Amaranthus*]]
150 Daffadillies]] daffadillies 151 Laureat]] laureat Herse]]
herse 153 furmife.]] furmife;

154 Whilst]] whil'ft shores,]] shores Seas]] seas 155 far]]
farre hurl'd,] hurld,] hurl'd, 156 *Hebrides*] *Hebrides*,]]
157 whelming]] humming 159 vows]] vows deny'd,]] deni'd,
161 Mount]] mount 163 ruth.]] ruth, 164 *Dolphins*,]]
dolphins, haples]] haplesse 165 woful]] wofull Shepherds]]
shepherds, more,]] more; 167 floor,]] floore: 168 day-star]]
day-starre 170 Ore,]] ore 171 sky:]] skie: 172 high,]]
high 173 waves]] waves;]] 175 oozy]] oazie Lock's]] locks
176 hears]] heares nuptial] nuptial]] Song,]] song;
177 This line is not in 1638.

(83)

There entertain him all the Saints above,
 In solemn troops, and sweet Societies
 That sing, and fingering in their glory move, 180
 And wipe the tears for ever from his eyes.
 Now *Lycidas* the Shepherds weep no more;
 Henceforth thou art the Genius of the shore,
 In thy large recompense, and shalt be good
 To all that wander in that perilous flood. 185

Thus sang the uncouth Swain to th' Okes and rills,
 While the still morn went out with Sandals gray,
 He touch'd the tender stops of various Quills,
 With eager thought warbling his *Dorick* lay:
 And now the Sun had stretch'd out all the hills, 190
 And now was dropt into the Western Bay;
 At last he rose, and twitch'd his Mantle blew:
 To-morrow to fresh Woods, and Pastures new.

F 3

A

(84)



A

M A S K

PRESENTED

At LUDLOW-CASTLE, 1634. &c.

The first Scene discovers a wilde Wood.

The attendant Spirit descends or enters.

Before the starry threshold of *Joves* Court
 My mansion is, where those immortal shape
 Of bright aereal Spirits live insphair'd

In Regions milde of calm and serene Air,
 Above the smoak and stirr of this dim spot, 5
 Which men call Earth, and with low-thoughted care
 Confin'd, and pester'd in this pin-fold here,
 Strive to keep up a frail, and Feaverish being
 Unmindfull of the crown that Vertue gives
 After this mortal change, to her true Servants 10
 Amongst the enthron'd gods on Sainted seats.
 Yet som there be that by due steps aspire

To

178 above,]] above 179 troops,]] troupes Societies]] focieties,
 181 Now *Lycidas*]] Now, *Lycidas*, Shepherds]] shepherds
 183 Henceforth]] Hence forth]] Henceforth shore,]] shore
 185 perilous]] perillous flood.]] floud. 186 Swain]] fwain
 Okes]] oaks 187 Sandals]] sandals gray,]] gray;
 188 Quills,]] quills, 190 Sun]] funne 191 Western]]
 western Bay;]] bay;]] 192 Mantle]] mantle blew:]] blew,
 193 Woods,]] woods Pastures]] pastures The catchword A
 is merely a smear of ink in most but not all copies examined.

The collations that follow here are of 1673, 1645, and 1637. See also page 262ff. 1645 carries separate title-page, and letters of Lawes and Wotton, 1637 Lawes letter only. See page 264.
 1 starry]] starrie *Joves*]] *Ioves* 2 immortal]] immortall
 shape ?] shapes]] It is possible that 1673 intended to read shapess and that final s was knocked off the end of the line; some existing copy may read shapess but no copy examined reads other than shapess though all but one or two carry a badly battered e. 3 aereal]] aëreal]] aëreall 4 milde]] mild calme]] Air,]] Ayr,]] aire, 5 smoak]] smooke ftirr]] ftirre spot,]] spot 8 keep]] keepe frail,]] fraile Feaverish]] feaverish 9 Unmindfull]] Vnmindfull crown]] crowne 10 mortal]] mortall change,]] change 12 som]] fome

(85)

To lay their juſt hands on that Golden Key
 That ope's the Palace of Eternity :
 To ſuch my errand is, and but for ſuch,
 I would not ſoile theſe pure Ambroſial weeds,
 With the rank vapours of this Sin-worn mould.
 But to my task. *Neptune* beſides the ſway
 Of every ſalt Flood, and each ebbing ſtream,
 Took in by lot 'twixt high, and neather *Jove*,
 Imperial rule of all the Sea-girt Iles
 That like to rich, and various gems inlay
 The unadorned boſom of the Deep,
 Which he to grace his tributary gods
 By courſe commits to ſeveral government,
 And gives them leave to wear their Sapphire crowns,
 And weild their little tridents, but this Ile
 The greateſt, and the beſt of all the main
 He quarters to his blu-hair'd deities,
 And all this tract that fronts the falling Sun
 A noble Peer of mickle truſt, and power
 Has in his charge, with temper'd awe to guide
 An old, and haughty Nation proud in Arms :
 Where his fair off-ſpring nurs't in Princely lore,
 Are coming to attend their Fathers ſtate,
 And new-entrusted Scepter, but their way
 F 3
 Lies

(86)

Lies through the perplex't paths of this drear Wood,
 The nodding horror of whoſe ſhady brows
 Threats the forlorn and wandring Paſſinger.
 And here their tender age might ſuffer peril,
 But that by quick command from Soveran *Jove*
 I was diſpatcht for their defence, and guard ;
 And liſten why, for I will tell you now
 What never yet was heard in Tale or Song
 From old, or modern Bard in Hall, or Bowr.
Bacchus that firſt from out the purple Grape,
 Cruſh't the ſweet poyſon of miſ-ufed Wine
 After the *Tuſcan* Mariners transform'd
 Coaſting the *Tyrrhene* ſhore, as the winds liſted,
 On *Circes* Iland fell (who knows not *Circe*
 The daughter of the Sun? Whoſe charmed Cup
 Whoever taſted, loſt his upright ſhape,
 And downward fell into a groveling Swine)
 This Nymph that gaz'd upon his cluſtring locks,
 With Ivy berries wreath'd, and his blithe youth,
 Had by him, ere he parted thence, a Son
 Much like his Father, but his Mother more,
 Whom therefore ſhe brought up and *Comus* nam'd,
 Who ripe, and frolick of his full grown age,
 Roaving the *Celtick*, and *Iberian* fields,
 60
 At

13 Golden Key]] golden key 14 Palace]] palace Eternity:]]
 Eternity: 15 ſuch]] ſnch]] ſuch 16 ſoile]] foile Ambroſial]]
 ambroſial weeds,]] weeds 17 rank]] ranck Sin-worn]]
 Sin-worne 19 ſtream,]] Stream,]] Streame 20 Took]] Tooke
 by]] my *Jove*,]] *Iove* 23 boſom]] boſome Deep,]] Deepe,
 24 tributary]] tributarie 25 ſeveral]] feveral]]
 government,]] government,]] government 26 wear]] weare
 28 main]] maine 31 Peer]] Peere 33 haughty]] haughtie
 Arms:]] Armes: 34 fair]] faire lore,]] lore 35 coming]]
 coming 36 Scepter,]]]] Columbia note is wrong.

37 drear]] dreare Wood,]] wood, 38 ſhady]] ſhadie
 39 forlorn]] forlorne 40 peril,]] perill,]] perill 41 Soveran]]
 Sovereigne *Jove*]] *Iove* 42 guard;]] guard, 43 you]] ye]] yee
 45 modern]] moderne Hall,]] hall, Bowr.]] bowre.
 46 Grape,]] Grape 47 Cruſh't]] Cruſh t Most copies 1637
 ſhow no mark between h and t but Harvard, British Museum
 161.d.72, and Morgan copies ſhow a ſmall, faint apoſtrophe.
 All copies examined have ſpace. 49 Coaſting]] Coaſting,
 50 knows]] knowes 51 Whoſe]] whoſe 52 taſted,]] taſted
 53 groveling]] grovling 54 locks,]] locks 55 Ivy]] Ivie
 blithe]] blith youth,]] youth 58 therefore]] therfore]] therefore
 59 grown]] growne age,]] age 60 fields,]] fields

(87)

At last betakes him to this ominous Wood,
 And in thick shelter of black shades imbowl'd,
 Excels his Mother at her mighty Art,
 Offring to every weary Traveller,
 His orient Liquor in a Cryſtal Glaſs,
 To quench the drouth of *Phæbus*, which as they taſte
 (For moſt do taſte through fond intemperate thirſt)
 Soon as the Potion works, their human count'nance,
 Th'expresſe reſemblance of the gods, is chang'd
 Into ſome brutiſh form of Wolfe, or Bear,
 Or Ounce, or Tiger, Hog, or bearded Goat,
 All other parts remaining as they were,
 And they, ſo perfect is their miſery,
 Not once perceive their foul diſfigurement,
 But boaſt themſelves more comely then before
 And all their friends, and native home forget
 To roule with pleaſure in a ſenſual ſtie.
 Therefore when any favour'd of high *Jove*,
 Chances to paſs through this adventrous glade,
 Swift as the Sparkle of a glancing Star,
 I ſhoot from Heav'n to give him ſafe convoy,
 As now I do: But firſt I muſt put off
 Theſe my ſkie robes ſpun out of *Iris* Wooff,
 And take the Weeds and likenes of a Swain,

F 4

That

(88)

That to the ſervice of this houſe belongs,
 Who with his ſoft Pipe, and ſmooth dittied Song.
 Well knows to ſtill the wilde winds when they roar,
 And hush the waving Woods, nor of leſs faith,
 And in this office of his Mountain watch,
 Likeliſt, and neareſt to the preſent ayd
 Of this occaſion. But I hear the tread
 Of hatefull ſteps, I muſt be viewles now.

*Comus enters with a Charming Rod in one hand,
 his Glaſs in the other, with him a rout of Mon-
 ſters, headed like ſundry ſorts of wilde Beaſts,
 but otherwiſe like Men and Women, their Ap-
 parel gliſtering, they come in making a riotous
 and unruly noiſe, with Torches in their hands.*

Comus. The Star that bids the Shepherd fold.
 Now the top of Heav'n doth hold,
 And the gilded Car of Day,
 His glowing Axle doth allay
 In the ſteep *Atlantick* ſtream,
 And the ſlope Sun his upward beam
 Shoots againſt the duſky Pole,
 Pacing toward the other gole
 Of his Chamber in the Eaſt.

Mean while welcom Joy, and Feaſt,

Midnight

61 Wood,]] wood, 62 imbowl'd,]] imbowl'd 63 mighty]]
 mightie Art,]] Art 64 weary]] wearie Traveller,]] Travailer,
 Travailer 65 Liquor]] liquor]] Cryſtal]] Chryſtall Glaſs,
 Glaſſe,]] glaſſe 66 taſte]] taſt 67 do]] doe taſte]] taſt
 68 Soon]] Soone human]] humane count'nance,]] count'nance
 69 expreſs]] expreſſe gods,]] gods 70 ſome]] ſome form]]
 forme Wolfe,]] Wolfe, Bear,]] Beare 73 is]] in miſery,]]
 miſerie, 74 foul]] foule 76 friends,]] friends; 77 ſenſual]]
 ſenſuall 78 Therefore]] Therfore]] Therefore *Jove*,]] *Jove*
 79 paſs]] paſſe]] 80 Star,]] Star,]] Starre 81 ſhoot]] ſhoote
 Heav'n]] heav'n give]] giue 82 do:]] doe: But]] but
 83 Wooff,]] wooffe, 84 Weeds]] weeds likenes]] likeneſſe
 Swain,]] Swaine,

86 ſmooth dittied]] ſmooth-dittied]] Song.]] Song,]] Certainly
 ſhould be Song, as in both 1637 and 1645, as Columbia note and
 text are wrong. 87 wilde]] wild roar,]] roare, 88 Woods,]]
 woods, leſs]] leſſe]] 89 Mountain]] Mountaine 90 neareſt]]
 neereſt]] ayd]] aide 91 hear]] heare 92 viewles]]
 viewleſſe Stage directions. 1 Rod]] rod 2 Glaſs]] Glaſſe
 3 Monſters,]] There was probably a comma here in 1637;
 but in none of the 10 copies examined was it clear, although in
 the Morgan Library copy it is almoſt certain. 4 Apparel]]
 apparell 5 gliſtering,]] gliſtring,]] come]] com]] come
 93 Star]] ſtarre Shepherd]] Shepheard fold.]] fold,]]
 94 Heav'n]] heav'n 95 Car]] Carre Day,]] Day 96 allay]]
 allay, 97 ſteep]] ſteepe *Atlantick*]] *Atlantik* ſtream,]]
 ſtreame, 98 beam]] beame 99 duſky]] duſkie 102 Mean]]
 Meane welcom]] welcome

(89)

Midnight shout, and revelry,
 Tipfie dance, and Jollity.
 Braid your Locks with rosie Twine 105
 Dropping odours, dropping Wine;
 Riger now is gon to bed,
 And Advice with scrupulous head,
 Strict Age, and sowe Severity,
 With their grave Saws in slumber lie. 110
 We that are of purer fire
 Imitate the Starry Quire,
 Who in their nightly watchfull Sphears,
 Lead in swift round the Months and Years.
 The Sounds, and Seas with all their finny drove 115
 Now to the Moon in wavering Morrice move,
 And on the Tawny Sands and Shelves,
 Trip the pert Fairies and the dapper Elves;
 By dimpled Brook, and Fountain brim,
 The Wood-Nymphs deckt with Daifies trim, 120
 Their merry wakes and pastimes keep:
 What hath night to do with sleep?
 Night hath better sweets to prove,
Venus now wakes, and wak'ns Love.
 Com let us our rights begin, 125
 'Tis onely day-light that makes Sin

Which

(90)

Which these dun shades will ne're report,
 Hail Goddeffs of Nocturnal sport
 Dark vail'd *Cotyto*, t'whom the secret flame
 Of mid-night Torches burns; mysterious Dame 130
 That ne're art call'd, but when the Dragon woom
 Of Stygian darknefs spets her thickest gloom,
 And makes one blot of all the air,
 Stay thy cloudy Ebon chair,
 Wherin thou rid'st with *Heccat*', and befriend 135
 Us thy vow'd Priests, till utmost end
 Of all thy dues be done, and none left out,
 Ere the blabbing Eastern scout,
 The nice Morn on th' *Indian* steep
 From her cabin'd loop-hole peep, 140
 And to the tell-tale Sun discry
 Our conceal'd Solemnity.
 Com, knit hands, and beat the ground,
 In a light fantastick round.

The Measure.

Break off, break off, I feel the different pace, 145
 Of som chaff footing near about this ground.
 Run to your shrouds, within these Brakes and Trees,
 Our number may affright: Some Virgin sure
 (For

103 revelry,]] revelrie, 104 Jollity.]] Jollitie. 105 Twine]]
 Twine, 107 gon]] gone 109 Severity,]] Severitie
 110 grave]] graue Saws]] Sawes lie.]] ly.]] lie. 111 fire]]
 fire, 112 Imitate]] Immitate Starry]] starrie Quire,]] quire,
 113 Sphears,]] Speares, 114 Years.]] Yeares. 115 finny]]
 finnie drove]] drove, 116 Moon]] Moone 117 Tawny]]
 tawny Sands]] fands Shelves,]] shelves, 119 Brook,]]
 Brooke, Fountain]] Fountaine 120 Wood-Nymphs]]
 Wood-nymphs Daifies trim,]] daifiestrim, In 1645, this line,
 at bottom of page 80, is usually out of line, but is straight in a
 few copies. 121 wakes]] wakes, keep:]] keepe, 122 do]]
 doe fleep?]] fleepe? 124 wak'ns]] wakens 125 Com]] Come
 begin,]] begin 126 'Tis]] Tis]] 'Tis

127 report,]] report.]] 128 Hail]] Haile Goddeffs]] Goddeffe]]
 Nocturnal]] Nocturnall 129 Dark vail'd]] Dark vaild]]
 Dark-vaild 130 burns;]] burnes; 131 art]] at woom]]
 woome 132 darknefs]] darkneffe gloom,]] gloome 133 air,]]
 ayr,]] aire, 134 cloudy]] clowdie Ebon]] Ebon chair,]] chaire,
 135 Wherin]] Wherein *Heccat*',]] *Hecat*',]] But see 1673 errata.
 136 Us]] Vs Not in Columbia notes. 137 dues]]]] Columbia
 note is wrong. out,]] out 138 Eastern]] Easterne scout,]]
 scout 139 Morn]] Morne fteep]] fteepe 140 loop-hole]]
 loop hole]] peep,]] peepe, 141 tell-tale]] tel-tale]]
 143 Com,]] Come, beat]] beate ground,]] ground
 145 Break]] Breake break]] breake feel]] feele pace,]] pace
 146 fom]] fome near]] neer]] neere ground.]] ground, Very clear
 as comma in some 1645 copies, but looks like period in others.]]
 147 Brakes]] Brakes, Trees,]] Trees 148 Some]] Som]] Some

(91)

(For so I can distinguish by mine Art)
 Benighted in these Woods. Now to my charms, 150
 And to my wily trains, I shall e're long
 Be well stock't with as fair a herd as graz'd
 About my Mother *Circe*. Thus I hurl
 My dazling Spells into the spongy ayr,
 Of power to cheat the eye with blear illusion, 155
 And give it false presentments, lest the place
 And my quaint habits breed astonishment,
 And put the Damsel to suspicious flight,
 Which must not be, for that's against my course;
 I under fair pretence of friendly ends, 160
 And well plac't words of glozing courtesie
 Baited with reasons not unplaussible
 Wind me into the easie-hearted man,
 And hug him into snares. When once her eye
 Hath met the vertue of this Magick dust. 165
 I shall appear some harmles Villager
 And hearken, if I may, her busines here.
 But here she comes, I fairly step aside

The Lady enters.

This way the noise was, if mine ear be true,
 My best guide now, me thought it was the sound 170
 Of Riot, and ill manag'd Merriment,

Such

(92)

Such as the jocond Flute, or gamefom Pipe
 Stirs up among the loose unletter'd Hinds,
 When for their teeming Flocks, and granges full
 In wanton dance they praise the bounteous *Pan*, 175
 And thank the gods amiss. I should be loath
 To meet the rudeness, and swill'd insolence
 Of such late Waffailers; yet O where els
 Shall I inform my unacquainted feet
 In the blind mazes of this tangl'd Wood? 180
 My Brothers when they saw me wearied out
 With this long way, resolving here to lodge
 Under the spreading favour of these Pines,
 Stept as they se'd to the next Thicket side
 To bring me Berries, or such cooling fruit 185
 As the kind hospitable Woods provide.
 They left me then, when the gray-hooded Eev'n
 Like a sad Votarist in Palmers weed
 Rose from the hindmost wheels of *Phæbus* wain.
 But where they are, and why they came not back, 190
 Is now the labour of my thoughts, 'tis likeliest
 They had ingag'd their wandring steps too far,
 And envious darknes, e're they could return,
 Had stole them from me, els O theevish Night
 Why shouldst thou, but for some felonious end, 195

In

150 Woods.]] woods. charms,]] charmes 151 wily]] wilie
 152 fair]] faire herd]] Heard 153 hurl]] hurle 154 spongy]]
 spungie ayr,]] aire 155 cheat]] cheate blear]] bleare
 157 quaint]] queint 160 fair]] faire pretence]] prætents
 161 well]] wel 163 easie-hearted]] easie hearted 164 hug]]
 hugg]] hug snares.]] snares; When]] when 165 dust.]] dust,]]
 166 appear]] appeare some]] som]] some harmles]] harmlesse
 167 For this line, 1637 reads 'Whom thrift keeps up about his
 Country gear,' and 1645 'Whom thrift keeps up about his
 Country gear,' and 1673 omits, but *errata* sheet calls for *hear*
 at end of this line. busines]] businesse And no comma after
 may according to 1673 *errata*, although 1637, 1645, and 1673
 all have *may*. In next line, there is no punctuation after *aside*
 in 1637, 1645, or 1673. Stage direction. *Lady*]] *Ladie*
 169 ear]] eare true,]] true

172 gamefom]] gamefome 173 unletter'd]] unleter'd]]
 Hinds,]] Hinds 176 thank]] thanke amiss.]] amisse.
 177 rudeness,]] rudeness,]] 178 O]] ô els]] else
 179 inform]] informe 180 tangl'd]] tangled Wood?]] wood?
 183 Under]] Under Pines,]] Pines 186 Woods]] woods
 187 Eev'n]] Ev'n 188 weed]] weeds 189 wain.]] waine.
 190 back,]] back 193 darknes,]] darknesse, return,]]
 returne, 194 stole]] stolne els]] else O]] ô 195 som]]
 some end,]] end

(93)

In thy dark Lantern thus close up the Stars,
 That nature hung in Heav'n, and fill'd their Lamps
 With everlasting oil, to give due light
 To the misled and lonely Traveller?
 This is the place, as well as I may gueſs, 200
 Whence eev'n now the tumult of loud Mirth
 Was riſe, and perſet in my liſt'ning ear,
 Yet nought but ſingle darkneſs do I find.
 What might this be? A thouſand fantaſies
 Begin to throng into my memory 205
 Of calling ſhapes, and beckning ſhadows dire,
 And airy tongues, that ſyllable men's names
 On Sands, and Shoars, and deſert Wilderneſſes.
 Theſe thoughts may ſtartle well, but not aſtound
 The vertuous mind, that ever walks attended 210
 By a ſtrong ſiding champion Conſcience.-----
 O welcom pure-ey'd Faith, white-handed Hope,
 Thou hovering Angel girt with golden wings,
 And thou unblemish't form of Chaſtity,
 I ſee ye viſibly, and now believe 215
 That he, the Supreme good, t'whom all things ill
 Are but as ſlavish officers of vengeance,
 Would ſend a gliſtring Guardian if need were
 To keep my life and honour unafſail'd.

Was

(94)

Was I deceiv'd, or did a fable cloud 220
 Turn forth her ſilver lining on the night?
 I did not err, there does a fable cloud
 Turn forth her ſilver lining on the night,
 And caſts a gleam over this tuſted Grove.
 I cannot hallow to my Brothers, but 225
 Such noiſe as I can make to be heard fartheſt
 Ile venter, for my new enliv'nd ſpirits
 Prompt me; and they perhaps are not far off.

S O N G.

Sweet Echo, ſweeteſt Nymph that liv'ſt unſeen

Within thy airy ſhell 230

By ſlow Meander's margent green,

And in the violet imbroider'd vale

Where the love-lorn Nightingale

Nightly to thee her ſad Song mourneth well.

Canſt thou not tell me of a gentle Pair 235

That likeſt thy Narciffus are?

O if thou have

Hid them in ſom flowry Cave,

Tell me but where

Sweet Queen of Parly, Daughter of the Sphear, 240

So maiſt thou be tranſlated to the ſkies,

And give reſounding grace to all Heav'n's Harmonies.

Gong.

196 dark]] darke Lantern] lantern] lanterne 197 Lamps]] lamps 198 oil,]] oile 199 misled]] misled, Traveller?]] Travailier?]] Travailier. 200 gueſs,]] gueſſe 201 eev'n]] even 202 perſet]] perfect liſt'ning]] liſt'ning ear,]] eare, 203 darkneſs]] darkneſſe do]] doe find.]] find, 204 A]] a 205 memory]] memorie 207 airy]] ayrie 212 welcom]] welcome Hope,]] Hope 1645 reads 'pure-ey'd Faith,' as do 1637 and 1673; Columbia note is wrong. 213 hovering]] flittering 214 form]] forme Chaſtity,]] Chaſtitie 215 ye]] yee believe]] beleeve]] 217 vengeance,]] vengeance 219 keep]] keepe life]] life,

221 Turn]] Turne 222 err,]] erre, fable]] fables 223 Turn]] Turne night,]] night 224 gleam]] gleame 226 fartheſt]] fardeſt 228 far]] farre SONG.]] Song. 229 Echo,]] echo, unſeen]] unſeene 230 airy]] ayrie 231 Meander's]] Meander's]] green,]] greene, 232 violet imbroider'd]] violet-imbroider'd Columbia notes miſs the faint 1645 hyphen.]] 233 love-lorn]] love-lorne 234 Note ſpace below this line in 1637 for new stanza. 235 Pair]] Paire 238 ſom]] ſome flowry]] flowrie 240 Parly,]] Parlie, Sphear,]] Sphære,

(95)

Com. Can any mortal mixture of Earths mould
 Breath such Divine enchanting ravishment?
 Sure something holy lodges in that brest,
 And with these raptures moves the vocal air
 To testify his hidd'n residence;
 How sweetly did they float upon the wings
 Of silence, through the empty-vaulted night
 At every fall smoothing the Raven downe
 Of darknes till it smil'd: I have oft heard
 My Mother *Circe* with the Sirens three,
 Amid't the flowry-kirtl'd *Naiades*
 Culling their potent hearbs, and balefull drugs,
 Who as they sung, would take the prison'd soul,
 And lap it in *Elysium*, *Scylla* wept;
 And chid her barking waves into attention,
 And fell *Charybdis* murmur'd soft applause:
 Yet they in pleasing slumber lull'd the sense,
 And in sweet madnes rob'd it of it self,
 But such a sacred, and home-felt delight,
 Such sober certainty of waking bliss
 I never heard till now. Ile speak to her
 And she shall be my *Queen*. Hail forren wonder
 Whom certain these rough shades did never breed
 Unless the Goddess that in rural shrine

Dwell ft

(96)

Dwell't here with *Pan*, or *Silvan*, by blest Song
 Forbidding every bleak unkindly Fog
 To touch the prosperous growth of this tall Wood.
La. Nay gentle Shepherd ill is lost that praise
 That is addrest to unattending Ears,
 Not any boast of skill, but extreme shift
 How to regain my sever'd company
 Compell'd me to awake the courteous Echo
 To give me answer from her mossie Couch.
Co. What chance good Lady hath bereft you thus?
La. Dim darknes, and this leavie Labyrinth.
Co. Could that divide you from neer-ushering guides?
La. They left me weary on a graffie terf.
Co. By fallhood, or discourtesie, or why?
La. To seek i'th vally som cool friendly Spring.
Co. And left your fair side all unguarded Lady?
La. They were but twain, and purpos'd quick return.
Co. Perhaps fore-stalling night prevented them.
La. How easie my misfortune is to hit!
Co. Imports their loss, beside the present need?
La. No less then if I should my brothers loose.
Co. Were they of manly prime, or youthful bloom?
La. As smooth as *Hebe's* their unrazor'd lips.
Co. Two such I saw, what time the labour'd Oxe

In

243 mortal]] mortall 245 something]] something 246 air]]
 aire 247 hidd'n]] hidden 249 silence,]] Silence,
 empty-vaulted]] emptie-vaulted 250 downe]] downe
 251 darknes]] darknesse it]] she 252 Mother]] mother
 three,]] three 253 Amid't]] Amidst]] flowry-kirtl'd]]
 flowrie-kirtl'd 254 potent]] Potent]] drugs,]] drugs
 255 foul,]] foule 259 sense,]] sense 260 madnes]]
 madnesse self,]] selfe, 262 bliss]] blisse 263 speak]] speake
 264 Queen.]] Queene. Hail]] Haile forren]] forreine
 265 certain]] certaine 266 Unless]] Unlesse]] Vnlesse Goddess]]
 Goddesse rural]] rurall]]

268 bleak]] bleake 269 Wood.]] wood. 271 Ears,]] Eares,
 272 extreme]] extreame 273 regain]] regaine company]]
 companie 276 Lady]] Ladie 277 darknes,]] darknesse,
 leavie]] leavy]] leavie 278 neer-ushering]] neere-ushering
 279 a graffie]] agraffie terf.]] terfe. 281 seek]] seeke som]]
 some cool]] coole 282 fair]] faire Lady?]] Ladie?
 283 and]] & 284 prevented]] praevented 286 loss]] losse
 present]] praesent 287 less]] lesse loose.]] lose.
 288 bloom?]] So all 1637 copies examined except Harvard's,
 which has no mark after 'bloom', all other copies having a bat-
 tered '?'. 289 Hebe's]] Hebe's Columbia note is wrong, but
 the text is correct. unrazor'd]] unrazored

(97)

In his loose traces from the furrow came,
 And the swink't hedger at his Supper fate;
 I saw them under a green mantling vine
 That crawls along the side of yon small hill,
 Plucking ripe clusters from the tender shoots, 295
 Their port was more then human, as they stood;
 I took it for a faëry vision
 Of som gay creatures of the element
 That in the colours of the Rainbow live
 And play i'th plighted clouds. I was aw-ftrook, 300
 And as I past, I worshipt; if those you seek
 It were a journey like the path to Heav'n,
 To help you find them. *La.* Gentle villager
 What readiest way would bring me to that place?
Co. Due west it rises from this shrubby point. 305
La. To find out that, good Shepherd, I suppose,
 In such a scant allowance of Star-light,
 Would overtask the best Land-Pilots art,
 Without the sure guess of well-practiz'd feet.
Co. I know each lane, and every alley green 310
 Dingle, or bushy dell of this wilde Wood,
 And every bosky bourn from side to side
 My daily walks and ancient neighbourhood,
 And if your stray attendance be yet lodg'd,
 G Or

(98)

Or shroud within these limits, I shall know 315
 Ere morrow wake, or the low roofed lark
 From her thatch't pallat rowse, if otherwise
 I can conduct you Lady to a low
 But loyal cottage, where you may be safe
 Till further quest'. *La.* Shepherd I take thy word, 320
 And trust thy honest offer'd courtesie,
 Which oft is sooner found in lowly sheds
 With smoaky rafters, then in tapstry Halls
 And Courts of Princes, where it first was nam'd,
 And yet is most pretended: In a place 325
 Less warranted then this, or less secure
 I cannot be, that I should fear to change it,
 Eie me blest Providence, and square my triall
 To my proportion'd strength. Shepherd lead on.----

The two Brothers:

Eld. Bro. Unmuffle ye faint Stars, and thou fair Moon
 That wontst to love the travellers benizon, 331
 Stoop thy pale visage through an amber cloud,
 And disinherit *Chaos*, that reigns here
 In double night of darkness, and of shades;
 Or if your influence be quite damm'd up 335
 With black usurping mists, som gentle taper
 Though

293 green]] greene 296 human,]] humaine; ftood;]] ftood,
 297 took]] tooke faëry]] faërie 298 fom]] fome 300 clouds.]]
 clouds, aw-ftrook,]] aw-ftrooke, 301 seek]] feeke
 302 journey]] journy Heav'n,]] heav'n 303 help]] helpe
 305 shrubby]] shrubbie 306 that,]] that Shepherd,]]
 shepheard suppose,]] suppose 307 Star-light,]] starre light
 308 Land-Pilots]] land-pilots art,]] art 309 guess]] gueffe
 310 green]] greene 311 bushy]] bushie wilde]] wild
 Wood,]] wood, 312 bosky]] boskie bourn]] bourne
 313 daily]] dailie 314 lodg'd,]] lodg'd

316 low roofed]] low-roofed Not in Columbia notes.]] lark]]
 larke 317 thatch't]] thach't Not in Columbia notes.]]
 pallat]] palate 318 Lady]] Ladie 319 loyal]] loyall
 320 Shepherd]] Shepheard 323 smoaky]] smoakie tapstry]]
 tapstrie Halls]] halls 324 Courts]] courts 325 pretended:]]
 pretended: In]] in 326 Less]] Lesse less]] lesse 327 fear]]
 feare 328 Eie]] Eye 329 Shepherd]] Shepheard 330 *Eld.*
Bro.]] *Eld bro.* Unmuffle]] Unmuffle ye]] yee faint Stars,]]
 faintstars,]] faint stars, Moon]] moon 331 travellers]]
 travailers]] benizon,]] benizon 332 Stoop]] Stoope
 cloud,]] cloud 334 darkness,]] darknes,]] darknesse,
 336 fom]] fome

(99)

Though a rush Candle from the wicker hole
 Of som clay habitation visit us
 With thy long leuell'd rule of streaming light,
 And thou shalt be our star of *Arcady*, 340
 Or *Tyrian* Cynosure. 2. *Bro.* Or if our eyes
 Be barr'd that happines, might we but hear
 The folded flocks pen'd in their watled cotes,
 Or sound of pastoral reed with oaten stops,
 Or whistle from the Lodge, or Village Cock 345
 Count the night watches to his feathery Dames,
 'Twould be som solace yet som little chearing
 In this close dungeon of innumerable bowes.
 But O that haples virgin our lost sister
 Where may she wander now, whether betake her 350
 From the chill dew, amongst rude burrs and thistles?
 Perhaps som cold bank is her boulder now
 Or 'gainst the rugged bark of som broad Elm
 Leans her unpillow'd head fraught with sad fears,
 What if in wild amazement, and affright, 355
 Or while we speak within the direful grasp
 Of Savage hunger, or of Savage heat?
Eld. Bro. Peace Brother, be not over-exquisite
 To cast the fashion of uncertain evils;
 For grant they be so, while they rest unknown, 360

G 2

What

(100)

What need a man forestall his date of grief,
 And run to meet what he would most avoid?
 Or if they be but false alarms of Fear,
 How bitter is such self-delusion?
 I do not think my sister so to seek, 365
 Or so unprincipled in virtues book,
 And the sweet peace that goodness booms ever,
 As that the single want of light and noise
 (Not being in danger, as I trust she is not)
 Could stir the constant mood of her calm thoughts, 370
 And put them into mis-becoming plight.
 Virtue could see to do what virtue would
 By her own radiant light, though Sun and Moon
 Were in the flat Sea sunk. And Wisdoms self
 Oft seeks to sweet retired Solitude, 375
 Where with her best nurse Contemplation
 She plumes her feathers, and lets grow her wings
 That in the various bustle of resort
 Were all to rust'd, and sometimes impair'd.
 He that has light within his own clear breast 380
 May sit i'th center, and enjoy bright day,
 But he that hides a dark soul, and foul thoughts
 Benighted walks under the mid-day Sun;
 Himself is his own dungeon.

2. *Br.*

337 Candle]] candle 338 som]] some 339 light,]] light
 340 star]] starre *Arcady*,]] *Arcadie* 341 2. *Bro.*] 2 *Bro.*]]
 342 happines,]] happineffe, hear]] heare 345 Village Cock]
 village cock]] 346 feathery]] featherie 347 'Twould]
 T'would]] som]] some yet]] yet,]] som]] some 349 O]] ô
 haples]] hapleffe 351 burrs]] burs 352 som]] some
 bank]] banke 353 bark]] barke som]] some Elm]] Elme
 354 fears,]] fears.]] 355 affright,]] affright 356 speak]]
 speake direful]] direfull]] grasp]] graspe 358 *Eld. Bro.*]]
Eld: bro. Brother,]] brother,]] over-exquisite]] over exquisite
 359 uncertain]] uncertaine 360 unknown,]] unknowne

361 grief,]] griefe 363 Fear,]] Feare 364 self-delusion?]]
 selfe-delusion? 365 do]] doe think]] thinke seek,]] seeke
 366 book,]] book 367 goodnes]] goodneffe booms]]
 booms ever,]] ever 368 light]] light, 370 calm]] calme
 thoughts,]] thoughts 371 mis-becoming]] mis-becoming
 372 do]] doe 373 own]] owne 374 sunk.]] funke, And]]
 and self]] selfe 375 Solitude,]] Solitude 378 bustle]]
 bustle So in all copies of all three editions. Columbia text is
 wrong, and the only part of the note that is correct is 1645.
 379 sometimes]] sometimes 380 own]] owne clear]] cleere
 382 dark]] darke foul,]] foule, foul]] foule 383 Sun;]]
 Sun, 384 Himself]] Himselfe Not in Columbia notes.
 own]] owne

(101)

2. *Bro.* Tis most true

That musing meditation most affects 385
 The penfive secrecy of desert cell,
 Far from the cheerfull haunt of men, and herds,
 And sits as safe as in a Senat house,
 For who would rob a Hermit of his Weeds,
 His few Books, or his Beads, or Maple Dish, 390
 Or do his gray hairs any violence?
 But beauty like the fair Hesperian Tree
 Laden with blooming gold, had need the guard
 Of dragon watch with uninchanting eye,
 To save her blossoms, and defend her fruit 395
 From the rash hand of bold Incontinence.
 You may as well spread out the unsun'd heaps
 Of Misers treasure by an out-laws den,
 And tell me it is safe, as bid me hope
 Danger will wink on Opportunity, 400
 And let a single helpless maiden pass
 Uninjur'd in this wilde surrounding waft.
 Of night, or loneliness it reckes me not,
 I fear the dread events that dog them both,
 Left some ill greeting touch attempt the person 405
 Of our unowned sister.

Eld. Bro. I do not, Brother,

G 3

Infer,

(102)

Infer, as if I thought my sisters state
 Secure without all doubt, or controversie:
 Yet where an equal poise of hope and fear
 Does arbitrate th'event, my nature is 410
 That I encline to hope, rather than fear,
 And gladly banish squint suspicion.
 My sister is not so defenceless left
 As you imagine, she has a hidden strength
 Which you remember not. 415

2. *Bro.* What hidden strength,

Unless the strength of Heav'n, if you mean that?

Eld. Bro. I mean that too, but yet a hidden strength
 Which if Heav'n gave it, may be term'd her own:

'Tis chastity, my brother, chastity:

She that has that, is clad in compleat steel, 420

And like a quiver'd Nymph with Arrows keen

May trace huge Forrests, and unharbour'd Heaths,

Infamous Hills, and sandy perilous wildes,

Where through the sacred rayes of Chastity,

No savage fierce, Bandite, or Mountaneer 425

Will dare to soyl her Virgin purity,

Yea there, where very desolation dwells

By grotts, and caverns shag'd with horrid shades,

She may pass on with unblench't majesty,

Be

384 Columbia note on 2. *Bro.* reading 2 *Bro.* is wrong. Tis]]
 'Tis 386 penfive] Penfive]] secrecy]] secrecie cell,]] cell
 387 Far]] Farre cheerfull]] cheerefull herds,]] heards,
 388 house,]] house 389 a]] an Weeds,]] weeds 390 Books,]]
 books, Beads,]] beades, Maple]] maple Dish,]] dish,
 391 do]] doe 392 beauty]] beautie fair]] faire Tree]] tree
 394 eye,]] eye 397 spread]] spread 398 Misers]] misers
 out-laws]] outlaws den,]] den 400 wink]] winke
 Opportunity,]] opportunitie 401 helpless]] helpeless
 maiden]] mayden pass]] passe 402 Uninjur'd]] Vninjur'd
 Not in Columbia notes. wilde]] wild 403 loneliness]]
 lonelines]] lonelyness not,]] not 404 fear]] feare 405 som]]
 some. 406 do]] doe not,]] not Brother,]] brother,]] brother

407 Infer,]] Inference, 409 equal]] equal]] hope]] hope,
 fear]] feare 411 fear,]] feare 413 defenceless]] defenceless
 415 strength,]] strength 416 Unless]] Vnlesse Heav'n,]]
 heav'n, if you mean]] if meane 417 mean]] meane
 418 Heav'n]] heav'n own:]] owne: 419 chastity,]] chastitie,
 chastity:]] chastitie: 420 steel,]] steele, 421 Nymph]]
 nymph Arrows]] arrowes keen]] keene 422 Forrests,]]
 Forests,]] forrests, Heaths,]] heaths 423 Hills,]] hills,
 sandy]] sandie perilous]] perillous wildes,]] wilds
 424 rayes]] rays Chastity,]] chastitie 425 Bandite,]] bandite,
 Mountaneer]] mountaneer]] mountaneete 426 soyl]] foyle
 Virgin]] virgin purity,]] puritie 427 dwells]] dwells
 428 shades,]] shades 429 pass]] passe majesty,]] majestie

(103)

Be it not don in pride, or in presumption.
 Som say no evil thing that walks by night
 In fog, or fire, by lake, or moorish fen,
 Blew meager Hag, or stubborn unlaid ghost,
 That breaks his magick chains at *curfeu* time,
 No Goblin, or swart Faëry of the mine,
 Hath hurtfull power o're true Virginity.
 Do ye believe me yet, or shall I call
 Antiquity from the old Schools of *Greece*
 To testifie the arms of Chastity?
 Hence had the huntress *Dian* her dred bow
 Fair silver-shafted *Queen* for ever chaste,
 Wherewith she tam'd the brinded lions
 And spotted mountain pard, but set at nought
 The frivolous bolt of *Cupid*, gods and men
 Fear'd her stern frown, and she was queen oth' Woods.
 What was that snaky-headed *Gorgon* sheild
 That wise *Minerva* wore, unconquer'd Virgin,
 Wherewith she freez'd her foes to congeal'd stone?
 But rigid looks of Chast austeritey,
 And noble grace that dash't brute violence
 With sudden adoration, and blank aw.
 So dear to Heav'n is Saintly chastity,
 That when a soul is found sincerely so,

G 4

(104)

A thousand liveried Angels lacky her,
 Driving far off each thing of sin and guilt,
 And in cleer dream, and solemn vision
 Tell her of things that no gross ear can hear,
 Till oft convers with heav'nly habitants
 Begin to cast a beam on th'outward shape,
 The unpolluted temple of the mind,
 And turns it by degrees to the souls essence,
 Till all be made immortal: but when lust
 By unchaste looks, loose gestures, and foul talk,
 But most by leud and lavish act of sin,
 Lets in defilement to the inward parts,
 The soul grows clotted by contagion,
 Imbodies, and imbrutes, till she quite loose
 The divine property of her first being.
 Such are those thick and gloomy shadows damp
 Oft seen in Charnel vaults, and Sepulchers
 Lingerin, and sitting by a new made grave,
 As loath to leave the Body that it lov'd,
 And link't it self by carnal sensuality
 To a degenerate and degraded state.
 2. *Bro.* How charming is divine Philosophy!
 Not harsh, and crabbed as dull fools suppose,
 But musical as is *Apollo's* lute,

And

430 don]] done 431 Som]] Some evil]] evill 432 fen,]] fen
 433 Hag,]] hag, ftubborn]] ftubborne unlaid]] unlayd
 ghost,]] ghost 434 magick]] magicke chains]] chaines *curfeu*]]
curfeu time,]] time 435 Goblin,]] goblin, Faëry]] Faërie
 mine,]] mine 436 Hath]] Has o're]] ore Virginity.]] virginity.]]
 437 Do]] Doe ye]] yee believe]] beleeeve]] 438 Schools]]
 fchools *Greece*]] *Greece*]] 439 arms]] armes Chastity?]]
 Chastitie? 440 huntress]] huntresse 441 Fair]] Faire *Queen*]]
 Queene chaste,]] chast 442 Wherewith]] Wherewith]] Wherewith
 she]] we lions]] lionesse 443 mountain]] mountaine
 445 stern]] sterne frown,]] frowne and]] & Woods.]] woods.
 446 snaky-headed]] snakie headed 447 Virgin,]] virgin
 448 Wherewith]] Wherewith 449 austeritey,]] aufteritie
 451 blank]] blancke 452 dear]] deare Heav'n]] heav'n
 Saintly]] faintly chastity,]] chastitie 453 foul]] foule

454 Angels]] angels lacky]] lackie her,]] her 455 far]] farre
 fin]] finne, 456 cleer]] cleere dream,]] dreame, solemn]]
 solemne 457 of things]] ofthings gross]] grosse ear]] eare
 hear,]] heare, 458 convers]] converse 459 beam]] beame
 shape,]] shape 460 mind,]] mind 461 turns]] turnes essence,]]
 essence 462 be]] bee immortal:]] immortall; 463 unchaste]]
 unchast foul]] foule talk,]] talke 464 leud]] leud, fin,]] fin
 466 foul]] foule grows]] growes 468 property]] propertie
 469 thick]] thick, gloomy]] gloomie 470 seen]] seene
 Charnel]] Charnell]] 471 Lingerin,]] Hovering, grave,]]
 grave 472 Body]] body]] 473 self]] selfe carnal]] carnall
 sensuality]] sensuality]] sensualitie 475 2. *Bro.*]] 2 Bro.
 Philosophy!]] Philosophie! 477 musical]] musical *Apollo's*]]
Apollo's

(105)

And a perpetual feast of nectar'd sweets,
Where no crude surfet reigns: *Eld. Bro.* Lift, lift, I hear
Som far of hallow break the silent Air. 480

2. *Bro.* Me thought so too; what should it be?

Eld. Bro. For certain

Either som one like us night-founder'd here,
Or els som neighbour Wood-man, or at worst,
Som roaving Robber calling to his fellows.

2. *Bro.* Heav'n keep my sister, agen, agen, and neer, 485
Best draw, and stand upon our guard.

Eld. Bro. Ile hallow,
If he be friendly he comes well, if not,
Defence is a good cause, and Heav'n be for us.

The attendant Spirit habited like a Shepherd.

That hallow I should know, what are you? speak;
Com not too neer, you fall on iron stakes else. 490

Spir. What voice is that, my young Lord? speak agen.

2. *Bro.* O brother, 'tis my father Shepherd sure.

Eld. Bro. *Thyrsis?* Whose artful strains have oft delaid
The hudling brook to hear his madrigal,
And sweetn'd every muskrose of the dale, 495
How cam'st thou here good Swain? hath any Ram
slipt from the fold, or young Kid lost his dam,

Or

(106)

Or straggling Weather the pen't flock forlook?
How couldst thou find this dark sequester'd nook?

Spir. O my lov'd Masters heir, and his next joy, 500
I came not here on such a trivial toy

As a stray'd Ewe, or to pursue the stealth
Of pilfering Woolf, not all the fleecy wealth
That doth enrich these Downs, is worth a thought
To this my errand, and the care it brought. 505

But O my Virgin Lady, where is she?

How chance she is not in your company?

Eld. Bro. To tell thee sadly Shepherd, without blame,
Or our neglect, we lost her as we came.

Spir. Ayme unhappy then my fears are true. 510

El. Bro. What fears good *Thyrsis?* Prethee briefly shew.

Spir. Ile tell ye, 'tis not vain or fabulous,
(Though so esteem'd by shallow ighotance)
What the sage Poets taught by th' heav'nly Muse,
Storied of old in high immortal vers 515

Of dire *Chimera's* and enchanted Iles,
And rifted Rocks whose entrance leads to Hell,
For such there be, but unbelief is blind.

Within the navil of this hideous Wood,
Immur'd in cypress shades a Sorcerer dwels 520
Of *Bacchus*, and of *Circe* born, great *Comus*,

Deep

478 perpetual]] perpetuall sweets,]] sweets 479 *Eld. Bro.*]]
El. bro. Lift, lift,]] Lift, lift hear]] heare 480 Som]] Some
far]] farre of]] off]] break]] breake Air.]] aire. 481 2. *Bro.*]]
2 *Bro.* too;]] too, *Eld. Bro.*]] *Eld. bro.* certain]] certaine
Columbia notes omit. 482 som]] some night-founder'd]]
night founder'd 483 els]] else Wood-man,]] wood man,
worst,]] worst 484 Som]] Some Robber]] robber 485 2. *Bro.*]]
2 *Bro.* keep]] keepe agen, agen,]] agen agen]] neer,]] neere
486 *Eld. Bro.*]] *Eld. bro.* 487 not,]] not Stage direction.
Shepherd.]] *shepheard.* 489 you?]] you, fpeak;]] fpeake,
490 Com]] Come neer,]] neere, 491 young]] yong
492 2. *Bro.*]] 2 *Bro.* brother,]] brother *Shepherd*]] *Shepheard*
493 *Eld. Bro.*]] *Eld. bro.* Whose]] whose artful]] artfull
delaid]] delayd 494 hudling]] huddling]] hear]] heare
madrigal,]] madrigale, 495 sweetn'd]] sweeten'd
496 Swain?]] Swaine, Ram]] ram]] 497 flipt]] Slip't]]
young]] yong Kid]] kid

498 Weather]] weather]] forlook?]] forlook, 499 dark]]
darke 500 Masters]] masters]] heir,]] heire, joy,]] joy
501 trivial]] triviall 502 stray'd]] strayd 503 Woolf,]]
wolfe, fleecy]] fleecie 504 Downs,]] downs 506 O]] ô
Virgin]] virgin Lady,]] Ladie she?]] she, 507 company?]]
companie? 508 *Eld. Bro.*]] *Eld. bro.* *Shepherd*,]] *shepheard*,
blame,]] blame 509 we . . . we]] wee . . . wee 510 Ay]]
Aye unhappy]] unhappie 511 *El. Bro.*]] *Eld. bro.* Columbia
text and note are wrong. Prethee]] prethee 512 ye,]] you,
vain]] vain,]] vaine fabulous,]] fabulous 514 Poets]] Poëts]]
Muse,]] Muse 515 immortal]] immortall vers]] verse
516 *Chimera's*]] *Chimera's* Iles,]] Iles 517 Rocks]] rocks
Hell,]] hell,]] 518 unbelief]] unbelieve 519 navil]] navill
Wood,]] wood 520 cypress]] cypresse dwels]] dwells
521 born,]] borne,

(107)

Deep skill'd in all his mothers witcheries,
 And here to every thirsty wanderer,
 By fly enticement gives his baneful cup,
 With many murmurs mixt, whose pleasing poison 525
 The visage quite transforms of him that drinks,
 And the inglorious likenes of a beast
 Fixes instead, unmoulding reasons mintage
 Character'd in the face; this have I learn'd
 Tending my flocks hard by i'th hilly crofts, 530
 That brow this bottom glade, whence night by night
 He and his monstrous rout are heard to howl
 Like stabl'd wolves, or tigers at their prey,
 Doing abhorred rites to *Hecate*
 In their obscured haunts of inmost bowres, 535
 Yet have they many baits, and guileful spells
 To inveigle and invite th' unwary sence
 Of them that pass unweeting by the way.
 This evening late by then the chewing flocks
 Had ta'n their supper on the savoury Herb 540
 Of Knot-grass dew-besprent, and were in fold,
 I fate me down to watch upon a bank
 With Ivy canopied, and interwove
 With flaunting Hony-suckle, and began
 Wrapt in a pleasing fit of melancholy 545

To

(108)

To meditate upon my rural minstrelsie,
 Till fancy had her fill, but ere a close
 The wonted roar was up amidst the Woods,
 And fill'd the Air with barbarous diffonance
 At which I ceas't, and listen'd them a while, 550
 Till an unusual stop of sudden silence
 Gave respite to the drowsie frighted steeds
 That draw the litter of close curtain'd sleep;
 At last a soft and solemn breathing sound
 Rose like a stream of rich distill'd perfumes, 555
 And stole upon the Air, that even Silence
 Was took e're she was ware; and wist she might
 Deny her nature, and be never more
 Still to be so displac't. I was all ear,
 And took in strains that might create a soul 560
 Under the ribs of Death, but O ere long
 Too well I did perceive it was the voice
 Of my most honour'd Lady, your dear sister.
 Amaz'd I stood, harrow'd with grief and fear,
 And O poor hapless Nightingale thought I, 565
 How sweet thou sing'st, how near the deadly snare!
 Then down the Lawns I ran with headlong haste
 Through paths, and turnings oft'n trod by day,
 Till guided by mine ear I found the place

Where

522 Deep]] Deepe 523 thirsty]] thirstie wanderer,]] wanderer
 524 fly]] flie baneful]] banefull cup,]] cup 527 likenes]]
 likeneffe 530 crofts,]] crofts 531 bottom]] bottome
 532 howl]] howle 533 prey,]] prey 535 bowres,]] bowres.
 Columbia note is wrong on 1645 reading.]] 536 guileful]]
 guilefull]] 537 To inveigle]] T'inveigle unwary]] unwarie
 538 pass]] passe 540 ta'n]] ta'ne savoury]] savourie Herb]]
 herbe 541 fold,]] fold 542 down]] downe 543 Ivy]] ivie
 544 Hony-suckle,]] hony-suckle,

546 upon] Not present in 1645 or 1637.]] minstrelsie,]]
 minstrelsie 547 fancy]] fancie 548 roar]] roare Woods,]]
 woods, 549 fill'd]] filld Air]] aire diffonance]] diffonance,]]
 diffonance 550 while,]] while 551 unusual]] unusuall]]
 553 close curtain'd]] close-curtain'd]] sleep;]] sleep.]] sleepe.
 554 soft]] soft, solemn]] foleme 555 stream]] steam]] steame
 perfumes,]] Perfumes,]] Perfumes 556 Air,]] aire, 557 took]]
 tooke wist]] wist't]] 559 Still]] Still In British Museum
 C.34.c.46. only. ear,]] eare,]] 560 foul]] foule 561 Under]]
 Vnder O]] ô 563 Lady,]] Lady dear]] deare 564 grief]]
 grieve fear,]] feare, 565 O]] ô poor]] poore hapless Colum-
 bia note misspells the word.]] haplesse Nightingale]] nightingale
 I,]] I 566 near]] neer]] neere 567 down]] downe Lawns]]
 lawns 568 oft'n]] often day,]] day 569 ear]] eare

(109)

Where that damn'd wifard hid in fly disguise 570
 (For so by certain signes I knew) had met
 Already, ere my best speed could prevent,
 The aidless innocent Lady his wish't prey,
 Who gently ask't if he had seen such two,
 Supposing him som neighbour villager ; 575
 Longer I durst not stay, but soon I guess't
 Ye were the two she mean't, with that I sprung
 Into swift flight, till I had found you here,
 But further know I not. 2. *Bro.* O night and shades,
 How are ye joyn'd with Hell in tripple knot 580
 Against th'unarmed weaknes of one Virgin
 Alone, and helpless ! is this the confidence
 You gave me Brother ? *Eld. Bro.* Yes, and keep it still,
 Lean on it safely, not a period
 Shall be unpaid for me : against the threats 585
 Of malice or of forcery, or that power
 Which erring men call Chance, this I hold firm,
 Vertue may be assail'd, but never hurt,
 Surpriz'd by unjust force, but not enthrall'd,
 Yea even that which mischief meant most harm, 590
 Shall in the happy trial prove most glory.
 But evil on it self shall back recoil,
 And mix no more with goodness, when at last
 Gather'd

(110)

Gather'd like scum, and setl'd to it self
 It shall be in eternal restless change 595
 Self-fed, and self-consum'd, if this fail,
 The pillar'd firmament is rott'nness,
 And earths base built on stubble. But com let's on.
 Against th'opposing will and arm of Heav'n
 May never this just sword be lifted up, 600
 But for that damn'd Magician, let him be girt
 With all the greisly legions that troop
 Under the sooty flag of *Acheron*,
Harpyes and *Hydra's*, or all the monstrous forms
 'Twixt *Africa* and *Inde*, Ile find him out, 605
 And force him to restore his purchase back,
 Or drag him by the curls, to a foul death,
 Curs'd as his life.
Spir. Alas good ventrous youth,
 I love thy courage yet, and bold Emprise,
 But here thy sword can do thee little stead, 610
 Far other arms, and other weapons must
 Be those that quell the might of hellish charms,
 He with his bare wand can unthred thy joynts,
 And crumble all thy sinews.
Eld. Bro. Why prethee Shepherd
 How durst thou then thy self approach so neer 615
 As

570 damn'd]] dam'd fly]] flie 571 signes]] signs
 572 Already,]] Alreadie, prevent,]] prævent,]] prævent
 573 aidless]] aidlesse Lady]] Ladie 574 seen]] seene two,]]
 two 575 som]] some 576 soon]] soone 577 Ye]] Yee
 578 flight,]] flight 579 further]] further]] farther 2. *Bro.*]]
 2 *Bro.* shades,]] shades 580 ye]] yee Hell]] hell]] tripple]]
 triple]] 581 weaknes]] weaknesse Virgin]] virgin
 582 helpless!]] helplesse! is]] is is 583 Brother?]] brother?
Eld. Bro.]] *Eld. bro.* 584 Lean]] Leane 585 me:]] me;
 586 forcery,]] forcerie, 587 firm,]] firme, 590 mischief]]
 mischiefe harm,]] harme, 591 happy]] happie trial]] triall
 glory.]] glorie. 592 evil]] evill self]] selfe back]] backe
 recoil,]] recoyle 593 mix]] mixe goodness,]] goodnesse,

594 self]] selfe 595 be]] bee eternal]] eternall restless]]
 restlesse 596 Self-fed,]] Selfe-fed, self-consum'd,]] selfe
 consum'd, fail,]] faile 597 rott'nness,]] rottennesse,
 598 com]] come 599 arm]] arme Heav'n]] heav'n
 601 Magician,]] magician,]] 602 troop]] troope 603 Under]]
 Vnder Not in Columbia notes. footy]] footie 604 *Harpyes*]]
Harpyies]] *Hydra's*,]] *Hydra's*, forms]] bugs 605 *Africa*]]
Africa,]] out,]] out 606 back,]] backe 607 curls,]] curles,
 to a foul death,]] and cleave his scalpe 608 Curs'd as his
 life.]] Downe to the hipps. 610 do]] doe 611 Far]] Farre
 613 joynts,]] joynts 614 sinews.]] sinewes. Shepherd]]
 shepheard 615 thou then]] thouthen self]] selfe neer]]
 neere

(III)

As to make this Relation?

Spir. Care and utmost shifts

How to secure the Lady from surprisal,
Brought to my mind a certain Shepherd Lad
Of small regard to see to, yet well skill'd
In every vertuous plant and healing herb
That spreads her verdant leaf to th'morning ray,
He lov'd me well, and oft would beg me sing,
Which when I did, he on the tender grafs
Would sit, and hearken even to extasie,
And in requital ope his leathern scrip,
And shew me simples of a thousand names
Telling their strange and vigorous faculties;
Amongst the rest a small unsightly root,
But of divine effect, he cull'd me out;
The leaf was darkish, and had prickles on it,
But in another Countrey, as he said,
Bore a bright golden flowre, but not in this soyl:
Unknown, and like esteem'd, and the dull swain
Treads on it daily with his clouted shoon,
And yet more med'cinal is it then that *Moly*
That *Hermes* once to wife *Ulysses* gave;
He call'd it *Hemony*, and gave it me,
And bad me keep it as of sov'ran use

'Gainst

(III2)

'Gainst all enchantments, mildew blast, or damp
Or gasty furies apparition;

I purs't it up, but little reck'ning made,
Till now that this extremity compell'd,
But now I find it true; for by this means
I knew the foul inchanter though disguis'd,
Enter'd the very lime-twigs of his spells,
And yet came off: if you have this about you
(As I will give you when we go) you may
Boldly assault the necromancers hall;
Where if he be, with dauntless hardihood,
And brandish't blade rush on him, break his glaſs,
And shed the luscious liquor on the ground,
But sease his wand, though he and his curst crew
Fierce signe of battail make, and menace high,
Or like the Sons of *Vulcan* vomit smoak,
Yet will they soon retire, if he but shrink.
Eld. Bro. *Tbyrsis* lead on apace, Ile follow thee,
And som good angel bear a shield before us.

The

616 Relation?] relation?]] 617 Lady]] Ladie surprisal,]]
surprifall 618 certain]] certaine Shepherd]] shepheard
Lad]] lad 620 plant]] plant, herb]] herbe 621 leaf]] leafe
623 grafs]] graſſe 625 requital] requitall]] leathern]
leather'n]] 627 ſtrange]] ſtrange, faculties;]] faculties,
630 leaf]] leafe 631 Countrey,]] Countrie, 632 ſoyl:]]
ſoyle: 633 Unknown,]] Vnknowne, ſwain] ſwayn] ſwayne
634 daily]] dayly ſhoon,]] ſhoone, 635 med'cinal]]
med'cinall 636 *Ulyſſes*]] *Vlyſſes* gave;]] gave, 637 me,]]
me 638 keep]] keepe ſov'ran] ſovran] ſoveraine

639 all enchantments,] allinchantments,] all enchantments,
641 made,]] made 643 true;]] true, 644 foul]] foule
645 lime-twigs]] limetwigs 646 off:]] off, 647 we]] wee
go)]] goe) 648 hall;]] hall, 649 dauntleſs]] dauntleſſe
hardihood,]] hardihood 650 break]] breake glaſs,]] glaſſe,
651 ground,]] ground 653 Fierce] Feirce]] battail]] bataille
654 Sons] ſons]] ſmoak,]] ſmoake, 655 ſoon]] ſoone
ſhrink.]] ſhrinke 656 apace,]] apace 657 ſom]] ſome
angel]] angell bear]] beare ſhield] ſheild]]

(113)

The Scene changes to a stately Palace, set out with all manner of deliciousness: soft Musick, Tables spread with all dainties. Comus appears with his rabble, and the Lady set in an enchanted Chair, to whom he offers his Glass, which she puts by, and goes about to rise.

Comus. Nay Lady sit; if I but wave this wand,
Your nerves are all chain'd up in Alabaster,
And you a statue, or as *Daphne* was
Root-bound, that fled *Apollo*,

La. Fool do not boast,
Thou canst not touch the freedom of my minde
With all thy charms, although this corporal rinde
Thou hast immanacl'd, while Heav'n sees good.

Co. Why are you vext Lady? why do you frown?
Here dwell no frowns, nor anger, from these gates
Sorrow flies far: See here be all the pleasures
That fancy can beget on youthfull thoughts,
When the fresh blood grows lively, and returns
Brisk as the *April* buds in Primrose-season.
And first behold this cordial Julep here
That flames, and dances in his crytal bounds
With spirits of balm, and fragrant Syrops mixt.
Not that *Nepenthes* which the wife of *Thone*,

H

In

(114)

In *Egypt* gave to *Jove-born Helena*
Is of such power to stir up joy as this,
To life so friendly, or so cool to thirst:
Why should you be so cruel to your self,
And to those dainty limms which nature lent
For gentle usage, and soft delicacy?
But you invert the cov'nants of her trust,
And harshly deal like an ill borrower
With that which you receiv'd on other terms,
Scorning the unexempt condition
By which all mortal frailty must subsist,
Refreshment after toil, ease after pain,
That have been tir'd all day without repast,
And timely rest have wanted, but fair Virgin
This will restore all soon.

La. 'Twill not false traitor,
'Twill not restore the truth and honesty
That thou hast banish'd from thy tongue with lies,
Was this the cottage, and the safe abode
Thou told'st me of? What grim aspects are these,
These oughly-headed Monsters? Mercy guard me!
Hence with thy brew'd enchantments, foul deceiver,
Hast thou betrai'd my credulous innocence
With visor'd-falshood, and base forgery,

And

Stage directions. 1 In B.M. copy C.34.d.46. only, see p. 287, 'The Scene Conges to a stately palace set out with all man-'.
changes] *Changes* Except as noted above. *Palace*] *palace*
2 *deliciousness*] *deliciousnesse*, *Musick*] *musicke*, *Tables*] *tables*
3 *appears*] *appeares* 4 *Lady*] *Ladie* 5 *Chair*] *chaire*
Glass] *glasse*, 658 *Lady*] *Ladie* 659 *nerves*] *nervs*
Alabaster] *alablafter*, 660 *statue*] *ftatue*;
661 *Root-bound*] *Rootbound* *Apollo*] *Apollo*. *Fool*] *Foole*
do] *doe* 662 *freedom*] *freedome* *minde*] *mind* 663 *With*
all] *Withall*] *corporal*] *corporall* *rinde*] *rind* 664 *haste*] *haft*
Heav'n] *heav'n* 665 *Lady?*] *Ladie*, *do*] *doe*
frown?] *frowne?* 666 *dwell*] *dwel*] *dwel* 667 *far:*] *farr:*
farre: See] *fee* *pleasures*] *pleafurs* 668 *fancy*] *fancie*
thoughts] *thoughts* 670 *Primrose-season.*] *primrose feason.*
671 *Julep*] *julep* 672 *crytal*] *cryftall* 673 *balm*] *balme*,
Syrops] *fyrops* 674 *Thone*] *Thone*

675 *Egypt*] *Ægypt* *Jove-born*] *Iove-borne* 676 *ftir*] *ftirre*
677 *cool*] *coole* 678 *cruel*] *cruell* *self*] *felfe*, 679 *dainty*] *daintie*
680 *delicacy?*] *delicacie?* 682 *deal*] *deale*
683 *terms*] *termes*, 684 *condition*] *condition*,
685 *mortal*] *mortall* 686 *toil*] *toile* *pain*] *paine*,
688 *fair*] *faire* *Virgin*] *virgin* 689 *foon.*] *foone*. 'Twill]
T'will 690 'Twill] T'will *honesty*] *honestie* 693 *What*] *what*
Not in Columbia notes. 694 *oughly-headed*] *oughly-headed*
Monsters?] *monfters?* *Mercy*] *Mercie*
695 *brew'd*] *brewd* *inchantments*] *inchantments* *foul*] *foule*
696 *betrai'd*] *betray'd* 697 *forgery*] *forgerie*,

(115)

And would'st thou seek again to trap me here
 With lickerish baits fit to ensnare a brute?
 Were it a draft for *Juno* when she banquets,
 I would not taste thy treasonous offer; none
 But such as are good men can give good things,
 And that which is not good, is not delicious
 To a well-govern'd and wise appetite.

Co. O foolishness of men! that lend their ears
 To those budge Doctors of the *Stoick* Furr,
 And fetch their precepts from the *Cynick* Tub,
 Praising the lean and fallow Abstinence.
 Wherefore did Nature powre her bounties forth,
 With such a full and unwithdrawing hand,
 Covering the earth with odours, fruits, and flocks,
 Thronging the Seas with spawn innumerable,
 But all to please, and satę the curious taste?
 And set to work millions of spinning Worms,
 That in their green shops weave the smooth-hair'd silk
 To deck her Sons, and that no corner might
 Be vacant of her plenty, in her own loyns
 She hutch't th'all-worshipt ore, and precious gems
 To store her children with; if all the world
 Should in a pet of temperance feed on Pulse,
 Drink the clear stream, and nothing wear but Freize,
 H 2 Th'all-

(116)

Th'all-giver would be unthank't, would be unprais'd,
 Not half his riches known, and yet despis'd,
 And we should serve him as a grudging master,
 As a penurious niggard of his wealth,
 And live like Natures bastards, not her sons,
 Who would be quite furcharg'd with her own weight,
 And strangl'd with her waste fertility; (plumes,
 Th'earth cumber'd, and the wing'd air dark't with
 The herds would over-multitude their Lords,
 The Sea o'refraught would swel, & th'unfought diamonds
 Would so emblaze the forehead of the Deep,
 And so bestudd with Stars, that they below
 Would grow inur'd to light, and com at last
 To gaze upon the Sun with shameles brows.
 Lill Lady be not coy, and be not cofen'd
 With that same vaunted name Virginitie,
 Beauty is natures coyn, must not be hoorded,
 But must be currant, and the good thereof
 Consists in mutual and partak'n blifs,
 Unfavoury in th'injoyment of it self
 If you let slip time, like a neglected rose
 It withers on the stalk with languish't head.
 Beauty is natures brag, and must be shown
 In courts, at feasts, and high solemnities
 745 Where

698 would't] wouldft]] again]] againe 700 *Juno*] *Iuno*
 Not in Columbia notes. banquets,]] banquets 701 taste]]
 taft 704 well-govern'd] wel-govern'd]] 705 foolishnes]]
 foolishneffe ears]] eares 706 Doctors] doctors]] Furr,]]
 furre, 707 precepts]] præcepts Tub,]] tub, 708 lean]] leane,
 709 forth,]] forth 711 flocks,]] flocks 712 Seas]] seas
 spawn]] spawne innumerable,]] innumerable 713 taste?]]
 taft? 714 Worms,]] worms, 717 plenty,]] plentie own]]
 owne 718 th'all-worshipt]] th'all worshipt Columbia note
 on 1637 is wrong. 721 stream,]] streame, wear,]] weare,

723 half]] halfe 728 waste]] waft fertility;]] fertilitie;
 729 air]] aire 730 herds]] heards over-multitude]]
 over-inultitude 731 Sea]] sea o'refraught]] ore-fraught
 swel,]] swell,]] &]] and 732 forehead]] forehead
 733 bestudd]] bestudde Stars,]] stars 734 com]] come
 735 shameles]] shameles 736 Lady]] Ladie 737 Virginitie,]]
 Virginitie, 738 Beauty]] Beautie coyn,]] coine,
 740 mutual]] mutuall partak'n]] partaken blifs,]] blisse,
 741 Unfavoury]] Vnfavourie self]] selfe 743 stalk]] stalke
 744 Beauty]] Beautie shown]] showne

(117)

Where most may wonder at the workmanship;
 It is for homely features to keep home,
 They had their name thence; coarse complexions
 And cheeks of sorry grain will serve to ply
 The sampler, and to teize the huswives wooll. 750
 What need a vermeil-tinctur'd lip for that
 Love-darting eyes, or tresses like the the Morn?
 There was another meaning in these gifts,
 Think what, and be adviz'd, you are but young yet.
La. I had not thought to have unlockt my lips 755
 In this unhallow'd air, but that this Jugler
 Would think to charm my judgement, as mine eyes
 Obtruding false rules pranckt in reasons garb.
 I hate when vice can bolt her arguments,
 And vertue has no tongue to check her pride: 760
 Impostor do not charge most innocent nature,
 As if she would her children should be riotous
 With her abundance she good caters
 Means her provision only to the good
 That live according to her sober laws, 765
 And holy dictate of spare Temperance:
 If every just man that now pines with want
 Had but a moderate and befitting share
 Of that which lewdly-pamper'd Luxury

H 3

Now

(118)

Now heaps upon som few with vast excess, 770
 Natures full blessings would be well dispenc't
 In unsuperfluous even proportion,
 And she no whit encomber'd with her store,
 And then the giver would be better thank't,
 His praise due paid, for swinish gluttony 775
 Ne're looks to Heav'n amidst his gorgeous feast,
 But with befotted base ingratitude
 Cramms, and blasphemous his feeder. Shall I go on?
 Or have I said anow? To him that dares
 Arm his profane tongue with contemptuous words 780
 Against the Sun-clad power of Chastity;
 Fain would I something say, yet to what end?
 Thou hast nor Ear, nor Soul to apprehend
 The sublime notion, and high mystery
 That must be utter'd to unfold the sage 785
 And serious doctrine of Virginity,
 And thou art worthy that thou shouldst not know
 More happiness then this thy present lot.
 Enjoy your dear Wit, and gay Rhetorick
 That hath so well been taught her dazzling fence, 790
 Thou art not fit to hear thy self convinc't;
 Yet should I try, the uncontrouled worth
 Of this pure cause would kindle my rap't spirits

To

747 keep]] keepe 749 sorry]] forrie grain]] graine
 752 the the] the]] Morn?]] Morne 753 gifts,]] gifts?
 754 Think]] Thinke young]] yong 756 air,]] aire,
 757 think]] thinke charm]] charme 758 garb.]] garbe.
 759 arguments,]] arguments 761 do]] doe nature,]] nature
 763 abundance] abundance,]] caters] caterefs] catereffe
 764 only] onely] only 765 laws,]] laws 766 Temperance:]]
 Temperance, 768 moderate]] moderate,
 769 lewdly-pamper'd]] lewdy-pamper'd Luxury]] Luxurie

770 som]] some excess,]] exceffe, 772 eeven]] even
 776 Heav'n]] heav'n 778 go]] goe 779 anow?]] anough?
 enough? To]] to 780 Arm]] Arme contemptuous]]
 reproachfull 781 Chastity;]] Chastity,] Chastitie 782 Fain]]
 Faine something]] something 783 Ear,] Eare,]] Soul]]
 Soule 784 mystery]] mysterie 786 Virginity,]] Virginitie,
 788 happiness] happines] hapineffe present]] præsnt
 789 dear] deer] deere 790 been]] beene 791 hear]] heare
 self]] selfe 792 try,]] trie,

(119)

To such a flame of sacred vehemence,
That dumb things would be mov'd to sympathize, 795
And the brute Earth would lend her nerves, and shake,
Till all thy magick structures rear'd so high,
Were shatter'd into heaps o're thy false head.

Co. She fables not, I feel that I do fear
Her words set off by some superior power; 800
And though not mortal, yet a cold shuddring dew
Dips me all o're, as when the wrath of *Jove*
Speaks thunder, and the chains of *Erebus*
To some of *Saturnus* crew. I must dissemble,
And try her yet more strongly. Com, no more, 805
This is meer moral babble, and direct
Against the canon laws of our foundation;
I must not suffer this, yet 'tis but the lees
And setlings of a melancholy blood;
But this will cure all freight, one sip of this 810
Will bathe the drooping spirits in delight
Beyond the bliss of dreams. Be wise, and taste.----

H 4

The

(120)

*The Brothers rush in with Swords drawn, wrest his
Glass out of his hand, and break it against the
ground; his rout make sign of resistance but
are all driven in; The attendant Spirit comes
in.*

Spir. What, have you let the false Enchanter scape?
O ye mistook, ye should have snatcht his wand
And bound him fast; without his rod revers't, 815
And backward mutters of dissembling power,
We cannot free the Lady that sits here
In stony fetters fixt, and motionless;
Yet stay, be not disturb'd, now I bethink me,
Some other means I have which may be us'd, 820
Which once of *Melibæus* old I learnt
The footiest Shepherd that ere pip't on plains.

There is a gentle Nymph not far from hence,
That with moist curb sways the smooth Severn stream,
Sabrina is her name, a Virgin pure, 825
Whilom she was the daughter of *Lochrine*,
That had the Scepter from his Father *Brute*.
The guiltless damsel flying the mad pursuit
Of her enraged stepdam *Guendolen*,
Commended her fair innocence to the flood 830
That stay'd her flight with his cross-flowing course,
The

797 high,]] high 798 o're]] ore 799 feel]] feele do]] doe
fear]] feare 800 fom]] some 801 mortal,]] mortall,
802 *Jove*]] *Iove* Not in Columbia notes. 803 chains]]
chaines 804 fom]] some 805 Com,]] Come; 806 meer]]
meere moral]] morall direct]] direct' Not in Columbia notes.
807 foundation;]] foundation, 812 blifs]] blisse taste.----]]
taft.—

Stage directions. 1 *Brothers*]] *brothers* *Swords*]] *swords*
drawn,]] *drawne*, 2 *Glass*]] *glasse* *break*]] *breake* 3 *sign*]]
signe]] 4 *The*]] *the* Not in Columbia notes. 813 *Enchanter*]]
enchanter]] 814 ye]] yee *mistook*,]] *mistooke*, ye]] yee
816 *power*,]] *power* 817 *We*]] *Wee* *Lady*]] *Ladie*
818 *stony*]] *stonie* *motionless*,]] *motionlesse*; 819 *bethink*]]
bethinke 820 *Som*]] *Some* Not in Columbia notes. *means*]]
meanes 822 *Shepherd*]] *sheheard* *pip't*]] *pipe't*
823 *Nymph*]] *nymph* *far*]] *farr* *farre* *hence*,]] *hence*
825 *Virgin*]] *virgin* 826 *Whilom*]] *Whilome* *she*]] *shee*
827 *Scepter*]] *scepter* *Father*]] *father*]] 828 *The*]] *She*]]
guiltless]] *guiltlesse* *damfel*]] *damsell*]] 829 *Guendolen*,]]
Guendolen 830 *fair*]] *faire* 831 *cross-flowing*]] *croffe-flowing*

(121)

The water Nymphs that in the bottom plaid,
 Held up their pearled wrists and took her in,
 Bearing her straight to aged *Nereus* Hall,
 Who piteous of her woes, rear'd her lank head, 835
 And gave her to his daughters to imbathe
 In nectar'd lavers strew'd with *Asphodil*,
 And through the porch and inlet of each sense
 Dropt in Ambrosial Oils till she reviv'd,
 And underwent a quick immortal change 840
 Made Goddesses of the River; still she retains
 Her maid'n gentlenes, and oft at Eeve
 Visits the herds along the twilight meadows,
 Helping all urchin blasts, and ill luck signes
 That the shrewd meddling Elfe delights to make, 845
 Which she with pretious viold liquors heals.
 For which the Shepherds at their festivals
 Carrol her goodnes lowd in rustick layes,
 And throw sweet garland wreaths into her stream
 Of pancies, pinks, and gaudy *Daffadils*. 850
 And, as the old Swain said, she can unlock
 The clasping charm, and thaw the numming speli,
 If she be right invok't in warbled Song,
 For maid'nhood she loves, and will be swift
 To aid a Virgin such as was her self 855
 In

(122)

In hard besetting need, this will I try
 And adde the power of som adjuring verse.

S O N G.

Sabrina fair

Listen where thou art sitting

Under the glassie, cool, translucent wave, 860

In twisted braids of Lillies knitting

The loose train of thy amber-dropping hair,

Listen for dear bonours sake,

Goddesses of the silver lake,

Listen and save. 865

Listen and appear to us

In name of great *Oceannus*,

By the earth-shaking *Neptune's* mace,

And *Tethys* grave majestick pace,

By hoary *Nereus* wrinckled look, 870

And the *Carpathian* wifards hook,

By scaly *Tritons* winding shell,

And old sooth-saying *Glaucus* spell,

By *Leucothea's* lovely hands,

And her son that rules the strands, 875

By *Thetis* tinsel-slipper'd feet,

And the Songs of *Sirens* sweet,

By

832 bottom]] bottome plaid,]] playd 833 took]] tooke
 834 straight]] fraite Hall,]] hall 835 woes,]] woes rear'd]]
 reatd lank]] lanke 837 strew'd]] strewd Asphodil,]]
 asphodil, 838 porch]] porch, 839 Ambrosial]] ambrosial
 Oils]] oyles 840 quick]] quicke, immortal]] immortall
 841 Goddesses]] goddesse River;]] river; retains]] retaines
 842 maid'n]] maiden gentlenes,]] gentleneffe, Eeve]] eve
 843 herds]] hears 844 luck]] lucke 845 Elfe]] elfe
 846 pretious]] precious heals.]] heales. 847 Shepherds]]
 shepheards festivals]] festivals 848 Carrol]] Carroll
 goodnes]] goodneffe rustick]] rusticke 849 stream]]
 streame 850 gaudy]] gaudie Daffadils.]] daffadills.
 851 Swain]] Swaine unlock]] unlooke 852 charm,]] charme,
 854 maid'nhood]] maidenhood 855 Virgin]] Virgin,]] virgin
 self]] selfe

856 try]] trie 857 som]] some Title. SONG.]] Song.
 858 fair]] faire 860 Under]] Vnder Not in Columbia notes.
 glassie,]] glasse, cool,]] coole, 861 Lillies]] lillies
 862 train]] traine hair,]] haire, 863 dear]] deare fake,]]
 fake 864 Goddesses]] Goddesse lake,]] lake 866 appear]]
 appeare 868 the earth-shaking]] th earth shaking
 Neptune's]] Neptun's mace,]] mace 869 majestick]]
 majesticke 870 hoary]] hoarie look,]] looke, 871 hook,]]
 hooke, 872 scaly]] scalie shell,]] shell. 873 sooth-saying]]
 sooth saying 874 Leucothea's]] Leucothea's Columbia note
 on 'lovely' 1637 is wrong. 876 feet,]] feet;

(123)

By dead *Parthenope's* dear tomb,
 And fair *Ligea's* golden comb,
 Wherewith she sits on diamond rocks
 Sleeking her soft alluring locks,
 By all the *Nymphs* that nightly dance
 Upon thy streams with wily glance,
 Rise, rise, and heave thy rofie head
 From thy coral-pav'n bed,
 And bridle in thy headlong wave,
 Till thou our summons answerd have.

Listen and save.

Sabrina rises, attended by water-Nymphs, & sings.

By the *rusby-fringed* bank,
 Where grows the *Willow* and the *Osier* dank,
 My sliding *Chariot* stays,
 Thick set with *Agat*, and the *azurn* sheen
 Of *Turkis* blew, and *Emrauld* green
 That in the channel strays,
 Whilst from off the waters fleet
 Thus I set my printless feet
 O're the *Cowslips* Velvet head,
 That bends not as I tread,
 Gentle swain at thy request
 I am here.

(124)

Spir. Goddes dear
 We implore thy powerful hand
 To undo the charmed band
 Of true Virgin here distressed,
 Through the force, and through the wile
 Of unblest inchanter vile.

Sab. Shepherd 'tis my office best
 To help insnared chastity;
 Brightest Lady look on me,
 Thus I sprinkle on thy breast
 Drops that from my fountain pure,
 I have kept of pretious cure,
 Thrice upon thy fingers tip,
 Thrice upon thy rubied lip,
 Next this marble venom'd seat
 Smear'd with gums of glutenous heat
 I touch with chaste palms moist and cold,
 Now the spell hath lost his hold;
 And I must haste ere morning hour
 To wait in *Amphitrite's* bowr.

Sabrina descends, and the Lady rises out of her seat.

Spir. Virgin, daughter of *Lochrine*
 Sprung of old *Anchises* line

May

878 *Parthenope's*] *Parthenope's* dear]] deare 879 fair]]
 faire *Ligea's*] *Ligea's* 880 *Wherewith*] *Wherewith*] *Wherewith*
 881 1645 only. softalluring 883 *Upon*] *Vpon* wily]] wilie
 glance,]] 884 rise,]] rise 885 coral-pav'n]] coral-paven
 886 wave,]] wave 887 answerd] answer'd] answerd Stage
 directions: *Sabrina*] *Sabrina*] *rises*,]] *rises* *water-Nymphs*,]]
water Nymphes &]] and 889 *rusby-fringed*] *rusbie fringed*
bank,]] *banke*, 890 *grows*] *growes* *Willow*] *willow* *Osier*]]
osier dank,]] *dancke* 891 *Chariot*] *chariot* 892 *Thick*]]
Thicke *Agat*,]] *agat*, *azurn*] *azurne* *sheen*] *sheene*
 893 *Turkis*] *turkkis* *Emrauld*] *Emrould* *green*] *greene*
 894 *channel*] *channell*] 896 *printless*] *printlesse* 897 *O're*]]
Ore *Cowslips*] *cowslips* *Velvet*] *velvet* 899 *swain*] *swaine*

901 *Goddes*] *Goddeffe* dear]] deare 902 *We*] *Wee*
 powerful]] powerfull 903 *undo*] *undoe*] 904 *Virgin*]]
 virgin 907 *Shepherd*] *Shepheard* 'tis]] tis 908 *help*]]
 helpe *chastity*;]] *chastitie*; 909 *Lady*] *Ladie* look]] looke
 910 *sprinkle*] *sprinkle* 911 *fountain*] *fountaine* pure,]]
 pure 912 *pretious*] *precious* 915 *feat*] *seate*
 916 *gums*] *gummes* *heat*] *heate* 917 *chaste*] *chast*
palms] *palmes* 918 *hold*;]] *hold*. 919 *haste*] *haft* *hour*]]
houre 920 *wait*] *waite* *Amphitrite's*] *Amphitrite's* *bowr*.]]
bowre. Stage directions: *Sabrina*] *Sabrina*] *descends*,]]
descends *Lady*] *Ladie* *feat*.]] *seate*. 922 *line*] *line*,] *line*

(125)

May thy brimmed waves for this
 Their full tribute never miss
 From a thousand petty rills,
 That tumbled down the snowy hills:
 Summer drouth, or finged air
 Never scorch' thy tresses fair,
 Nor wet *Octobers* torrent flood
 Thy molten crystal fill with mudd,
 May thy billows rowl ashoar
 The beryl, and the golden ore,
 May thy lofty head be crown'd
 With many a tower and terras round,
 And here and there thy banks upon
 With Groves of myrrhe, and cinnamon.
 Com Lady while Heaven lends us grace,
 Let us fly this curfed place,
 Left the Sorcerer us entice
 With som other new device.
 Not a waste, or needles found
 Till we com to holier ground,
 I shall be your faithfull guide
 Through this gloomy covert wide,
 And not many furlongs thence
 Is your Fathers residence,

Wher;

(126)

Where this night are met in state
 Many a friend to gratulate
 His wish't prefence, and beside
 All the Swains that there abide,
 With Jiggs, and rural dance resort,
 We shall catch them at their sport,
 And our sudden coming there
 Will double all their mirth and chere;
 Com let us hafte, the Stars grow high,
 But night fits monarch yet in the mid sky.

*The Scene changes, presenting Ludlow Town and
 the Presidents Castle, then com in Countrey-
 Dancers, after them the attendant Spirit, with
 the two Brothers and the Lady.*

S O N G.

Spir. Back Shepherds, back, anough your play,
 Till next Sun-shine holiday,
 Here be without duck or nod
 Other trippings to be trod
 Of lighter toes, and such Court guise
 As Mercury did first devise
 With the mincing Dryades
 On the Lawns, and on the Leas.

This

924 mifs]] misse 925 petty]] pettie 926 tumbled]] tumble]]
 down]] downe fnowy]] fnowie 927 air]] aire 928 fair,]]
 faire *Octobers*]] Octobers 930 cryftal]] cryftall mudd,]]
 mudde 931 billows]] billowes rowl]] rowle ashoar]]
 a shoare 932 beryl,]] beryll, 933 lofty]] loftie 934 tower]]
 tower, terras]] terrafs]] terraffe 936 Groves]] groves
 937 Com]] Come Lady]] Ladie Heaven]] heaven 1637 and
 1645 extra leadd this line to show change of person addressed.
 939 Sorcerer]] forcerer entice]] intice Not in Columbia notes.]]
 940 fom]] some 941 waste,]] waft, Columbia notes omit
 comma. needles]] needleffe 942 com]] come holier]] holier
 944 gloomy]] gloomie The catchword **Where** is badly printed
 in all copies, the second e being dropped down in some copies
 and scarcely or not printing at all in others examined.

948 friend]] freind 951 Jiggs,]] Iiggs, Not in Columbia
 notes. rural]] rurall 952 We]] Wee 953 sudden]]
 suddaine coming]] comming 954 mirth]] mirth, chere;]]
 chere, 955 Com]] Come hafte,]] haft Stars]] ftarrs
 grow]] are high,]] high 956 sky.]] skie. Stage directions.
 1 changes,]] changes]] Ludlow]] Ludlow Town]] towne
 2 com]] come Countrey-Dancers,]] Countrie dancers,
 3 Spirit,]] Spirit 4 Lady.]] Ladie. Title. SONG.]] Song.
 Columbia note omits this. 957 Shepherds,]] shepheards,
 back,]] back anough]] enough 959 nod]] nod, 964 Lawns,]]
 lawns, Leas.]] leas.

(127)

This second Song presents them to their
Father and Mother.

Noble Lord, and Lady bright, 965
I have brought ye new delight,
Here behold so goodly grown
Three fair branches of your own,
'Heav'n hath timely tri'd their youth,
Their faith, their patience, and their truth. 970
And sent them here through hard affays
With a crown of deathlefs Praise,
To triumph in victoriens dance
O're sensual Folly, and Intemperance.

The dances ended, the Spirit Epiloguizes.

Spir. To the Ocean now I fly, 975
And those happy climes that ly
Where day never shuts his eye,
Up in the broad fields of the sky:
There I suck the liquid air
All amidst the Gardens fair 980
Of Hesperus, and his daughters three
That sing about the golden tree:
Along the crisped shades and bowres
Revels the spruce and jocond Spring,

The

(128)

The Graces, and the rosie-boosom'd Howres, 985
Thither all their bounties bring,
That there eternal Summer dwels,
And West winds, with musky wing
About the cedar'n alleys fling
Nard, and Cassia's balmy smels. 990
Iris there with humid bow,
Waters the odorous banks that blow
Flowers of more mingled hew
Then her purfl'd scarf can shew,
And drenches with Elysian dew 995
(Lift mortals if your ears be true)
Beds of Hyacinth, and Roses
Where young Adonis oft reposes,
Waxing well of his deep wound
In slumber soft, and on the ground 1000
Sadly sits th' Assyrian Queen;
But far above in spangled sheen
Celestial Cupid her fam'd Son advanc't,
Holds his dear Psyche sweet intranc't
After her wandring labours long, 1005
Till free consent the gods among
Make her his eternal Bride,
And from her fair unspotted side

Two

Stage directions. presents]] præsents Father]] father
Mother.]] mother. 966 ye]] yee 967 grown]] growne.
968 fair]] faire own,]] owne, 970 truth.]] truth, Not in
Columbia notes. 971 affays]] affays Morgan copy only reads,
perhaps, affaye. 972 crown]] crowne deathlefs]] deathlesse
974 O're]] Ore sensual]] sensuall Stage directions.
Epiloguizes.]] Epilogizes. 975 fly,]] flie, 976 happy]]
happie ly]] lie 978 Up]] Up sky:]] skie: 979 air]] ayr]] ayre
980 Gardens]] gardens fair]] faire 982 tree:]] tree,
983 shades]] shades, 984 Revels]] Revells In the catchword,
the e is broken in some copies examined and clear in others.

985 boosom'd]] bosom'd Howres,]] Howres In most 1673
copies es, scarcely prints, but is clear enough in others. Co-
lumbia has no note on the punctuation. 987 eternal]] æternall
dwels,]] dwells 988 West]] west musky]] muskie
990 Cassia's]] Cassia's balmy]] balmie smels.]] smells.
991 bow,]] bow 994 scarf]] scarfe 996 mortals]] mortals,
mortalls, ears]] eares 997 Roses]] roses]] roses) 999 deep]]
deepe 1001 Queen;]] Queene; 1002 far]] farr]] farre
sheen]] sheene 1003 Celestial]] Celestiall 1004 dear]]
deare 1007 eternal]] æternall 1008 fair]] faire

(129)

Two blisful twins are to be born,
Youth and Joy; so *Jove* hath sworn.

But now my task is smoothly don,
I can fly, or I can run
Quickly to the green earths end,
Where the bow'd welkin slow doth bend,
And from thence can soar as soon
To the corners of the Moon.

Mortals that would follow me,
Love vertue, she alone is free,
She can teach ye how to clime
Higher then the Spheary chime;
Or if Vertue feeble were,
Heav'n it self would stoop to her.

(130)

P S A L. I. Done into Verse, 1653.

1010

Bless'd is the man who hath not walk'd astray
In counsel of the wicked, and ith' way
Of sinners hath not stood, and in the seat
Of scorers hath not sate. But in the great
Jehovahs Law is ever his delight,
And in his Law he studies day and night.
He shall be as a tree which planted grows
By watry streams, and in his season knows
To yield his fruit, and his leaf shall not fall,
And what he takes in hand shall prosper all.
Not so the wicked, but as chaff which fann'd
The wind drives, so the wicked shall not stand
In jugdment, or abide their tryal then,
Nor sinners in th'assembly of just men.
For the Lord knows th' upright way of the just,
And the way of bad men to ruine must.

1015

1020

5

10

15

I

*Psal.**P S A L.*

1009 blisful]] blisfull born,]] borne; 1010 Youth]] Youth,
Joy;]] Ioy; Not in Columbia notes. *Jove*]] *Iove* Not in
Columbia notes. sworn.]] fworne. 1011 task]] taske don,]]
done, 1013 green]] greene 1015 foar]] foare foon]] foone
1016 Moon.]] Moone. 1017 Mortals]] Mortalls 1019 ye]]
yee 1020 Spheary]] Sphærie 1021 Vertue]] vertue were,]]
were 1022 self]] felfe ftoop]] ftoope The signature letter,
I, is worn in all copies examined, and looks like merely a spacer
mark in some.

Psalms I-VIII and LXXX-LXXXVIII. The only text for the
Psalm paraphrases that follow is that of 1673. 13 jugdment,]
So, all copies. Columbia text reads judgment, and no note.

(131)

PSAL. II. Done Aug. 8. 1653. Terzetti.

Why do the Gentiles tumult, and the Nations
 muse a vain thing, the Kings of th' earth up-
 With power, and Princes in their Congregations (stand
 Lay deep their plots together through each Land,
 Against the Lord and his Messiah dear 5
 Let us break off, say they, by strength of hand
 Their bonds, and cast from us, no more to wear,
 Their twisted cords: he who in Heaven doth dwell
 Shall laugh, the Lord shall scoff them, then severe
 Speak to them in his wrath, and in his fell 10
 And fierce ire trouble them; but I faith hee
 anointed have my King (though ye rebell)
 On Sion my holi' hill. A firm decree
 I will declare; the Lord to me hath say'd
 Thou art my Son I have begotten thee 15
 This day; ask of me, and the grant is made;
 As thy possession I on thee bestow
 Th' Heathen, and as thy conquest to be sway'd
 Earths utmost bounds: them shalt thou bring full low
 With Iron Scepter bruis'd, and them disperse 20
 Like to a potters vessel shiver'd so.

I 2

And

(132)

And now be wise at length ye Kings averse
 Be taught ye Judges of the earth; with fear
 Jehovah serve, and let your joy converse
 With trembling; kiss the Son lest he appear 25
 In anger and ye perish in the way
 If once his wrath take fire like fuel fere.
 Happy all those who have in him their stay.

PSAL. 3. Aug. 9. 1653.

When he fled from Absalom.

Lord how many are my foes
 How many those
 That in arms against me rise
 Many are they
 That of my life distrustfully thus say, 5
 No help for him in God there lies.
 But thou Lord art my shield my glory,
 Thee through my story
 Th' exalter of my head I count
 Aloud I cry'd 10
 Unto Jehovah, he full soon reply'd
 And heard me from his holy mount.

I lay

(133)

I lay and slept, I wak'd again,
 For my sustain
 Was the Lord. Of many millions
 The populous rout
 I fear not though incamping round about
 They pitch against me their Pavillions.
 Rise Lord, save me my God for thou
 Hast smote ere now
 On the cheek-bone all my foes,
 Of men abhor'd
 Hast broke the teeth. This help was from the Lord
 Thy blessing on thy people flows.

PSAL. IV. Aug. 10. 1653.

ANswer me when I call
 God of my righteousness
 In straights and in distress
 Thou didst me disenthral
 And set at large; now spare,
 Now pity me, and hear my earnest pray'r.
 Great ones how long will ye
 My glory have in scorn
 How long be thus forborn

I 3

Still

(134)

Still to love vanity, 10
 To love, to seek, to prize
 Things false and vain and nothing else but lies?
 Yet know the Lord hath chose
 Chose to himself a part
 The good and meek of heart 15
 (For whom to chuse he knows)
 Jehovah from on high
 Will hear my voyce what time to him I cry.
 Be aw'd, and do not sin,
 Speak to your hearts alone, 20
 Upon your beds, each one,
 And be at peace within.
 Offer the offerings just
 Of righteousness and in Jehovah trust.
 Many there be that say 25
 Who yet will shew us good?
 Talking like this worlds brood;
 But Lord, thus let me pray,
 On us lift up the light 5
 Lift up the favour of thy count'nance bright. 30
 Into my heart more joy
 And gladness thou hast put
 Then when a year of glut

Their

(135)

Their stores doth over-cloy
 And from their plenteous grounds 35
 With vast increase their corn and wine abounds
 In peace at once will I
 Both lay me down and sleep
 For thou alone dost keep
 Me safe where ere I lie 40
 As in a rocky Cell
 Thou Lord alone in safety mak'st me dwell.

PSAL. V. Aug. 12. 1653.

Jehovah to my words give ear
 My meditation waigh
 The voyce of my complaining hear
 My King and God for unto thee I pray.
 Jehovah thou my early voyce 5
 Shalt in the morning hear
 Ith' morning I to thee with choyce
 Will rank my Prayers, and watch till thou appear.
 For thou art not a God that takes
 In wickedness delight 10
 Evil with thee no biding makes
 Fools or mad men stand not within thy sight,
 I 4

(136)

All workers of iniquity
 Thou hat'st; and them unblest
 Thou wilt destroy that speak a ly 15
 The bloodi' and guileful man God doth detest.
 But I will in thy mercies dear
 Thy numerous mercies go
 Into thy house; I in thy fear
 Will towards thy holy temple worship low 20
 Lord lead me in thy righteousness
 Lead me because of those
 That do observe If I transgress
 Set thy wayes right before, where my step goes.
 For in his faltring mouth unstable 25
 No word is firm or sooth
 Their inside, troubles miserable;
 An open grave their throat, their tongue they smooth.
 God, find them guilty, let them fall
 By their own counsels quell'd; 30
 Push them in their rebellions all
 Still on; for against thee they have rebell'd;
 Then all who trust in thee shall bring
 Their joy, while thou from blame
 Defend'st them, they shall ever sing 35
 And shall triumph in thee, who love thy name.
 For

(137)

For thou Jehovah wilt be found
 To bless the just man still,
 As with a shield thou wilt surround
 Him with thy lasting favour and good will;

PSAL. VI. Aug. 13. 1653.

Lord in thine anger do not reprehend me
 Nor in thy hot displeasure me correct;
 Pity me Lord for I am much deject

Am very weak and faint; heal and amend me,
 For all my bones, that even with anguish ache,
 Are troubled, yea my soul is troubled fore
 And thou O Lord how long? turn Lord, restore
 My soul, O save me for thy goodness sake
 For in death no remembrance is of thee;

Who in the grave can celebrate thy praise?
 Wearied I am with fighting out my dayes,

Nightly my Couch I make a kind of Sea;
 My Bed I water with my tears; mine Eie
 Through grief consumes, is waxen old and dark
 Ith' mid'ft of all mine enemies that mark.

Depart all ye that work iniquitie.

Depart

(138)

Depart from me, for the voice of my weeping
 The Lord hath heard, the Lord hath heard my prai's
 My supplication with acceptance fair

40 The Lord will own, and have me in his keeping. 20
 Mine enemies shall all be blank and dash't

With much confusion; then grow red with shame,
 They shall return in hast the way they came
 And in a moment shall be quite abash't.

PSAL. VII. Aug. 14. 1653.

Upon the words of Chush the Benjamite against him.

Lord my God to thee I flie
 Save me and secure me under
 Thy protection while I crie,
 Least as a Lion (and no wonder)
 He hast to tear my Soul asunder
 Tearing and no rescue nigh.

Lord my God if I have thought
 Or done this, if wickedness
 Be in my hands, if I have wrought
 Ill to him that meant me peace,

10
 Or

Psalm V. 40 will.] In most copies surviving, the l. of this word and the punctuation mark following it are so badly printed, or smeared, that it is not possible to tell exactly what was intended. Some copies fail to catch the l. at all, and others seem to have the same characters so badly smeared that the . looks like a smeared comma. But in IU 821M64L 1673², copy 3 and in 1673², copy 2 the printing is clearly will.

(139)

Or to him have render'd less,
 And not fre'd my foe for naught;
 Let th' enemy pursue my soul
 And overtake it, let him tread
 My life down to the earth and rouse
 In the dust my glory dead,
 In the dust and there out spread
 Lodge it with dishonour foul.
 Rise Jehovah in thine ire
 Rouze thy self amidst the rage
 Of my foes that urge like fire;
 And wake for me, their furi' assuage;
 Judgment here thou didst engage
 And command which I desire.
 So th' assemblies of each Nation
 Will surround thee, seeking right,
 Thence to thy glorious habitation
 Return on high and in their fight.
 Jehovah judgeth most upright
 All people from the world's foundation.
 Judge me Lord, be judge in this
 According to my righteousness
 And the innocence which is

Upon

(140)

Upon me: cause at length to cease
 Of evil men the wickedness
 And their power that do amiss.
 But the just establish fast,
 Since thou art the just God that tries
 Hearts and reins. On God is cast
 My defence, and in him lies
 In him who both just and wise
 Saves th' upright of Heart at last.
 God is a just Judge and severe,
 And God is every day offended;
 If th' unjust will not forbear,
 His Sword he whets, his Bow hath bended
 Already, and for him intended
 The tools of death, that waits him near.
 (His arrows purposely made he
 For them that persecute.) Behold
 He travels big with vanitie,
 Trouble he hath conceav'd of old
 As in a womb, and from that mould
 Hath at length brought forth a Lie.
 He dig'd a pit, and delv'd it deep,
 And fell into the pit he made,
 His

(141)

His mischief that due course doth keep,
Turns on his head, and his ill trade
Of violence will undelay'd
Fall on his crown with ruine steep.

60

Then will I Jehovah's praise
According to his justice raise
And sing the Name and Deitie
Of Jehovah the most high.

PSAL. VIII. Aug. 14. 1653.

O Jehovah our Lord how wondrous great
And glorious is thy name through all the earth?
So as above the Heavens thy praise to set
Out of the tender mouths of latest beareth,
Out of the mouths of babes and sucklings thou
Hast founded strength because of all thy foes
To flint th' enemy, and slack th'avengers brow
That bends his rage thy providence to oppose
When I behold thy Heavens, thy Fingers art,
The Moon and Starrs which thou so bright hast set, 10
In the pure firmament, then saith my heart,
O what is man that thou remembrest yet,

And

(142)

And think'st upon him; or of man begot
That him thou visit'st and of him art found;
Scarce to be less then Gods, thou mad'st his lot, 15
With honour and with state thou hast him crown'd;
O're the works of thy hand thou mad'st him Lord,
Thou hast put all under his lordly feet,
All Flocks, and Herds, by thy commanding word,
All beasts that in the field or Forrest meet. 20
Fowl of the Heavens, and Fish that through the wet
Sea-paths in shoals do slide. And know no dearth.
O Jehovah our Lord how wondrous great
And glorious is thy name through all the earth.

April.

13 And] The n is broken and smeared in all copies examined.

(143)

April. 1648. J. M.

*Nine of the Psalms done into Metre, wherein all
but what is in a different Character, are the
very words of the Text, translated from the
Original.*

PSAL. LXXX.

1 **T**Hou Shepherd that dost Israel keep
Give ear in time of need,
Who ledest like a flock of sheep
Thy loved Josephs seed,
That sitt'st between the Cherubs bright
Between their wings out-spread
Shine forth, and from thy cloud give light,
And on our foes thy dread
2 In Ephraims view and Benjamins,
And in Manasse's fight
Awake * thy strength, come, and be seen * *Gnorerā.*
To save us by thy might.
3 Turn us again, thy grace divine
To us O God vouchsafe;
Cause thou thy face on us to shine
And then we shall be safe.

4 Lord

(144)

4 Lord God of Hosts, how long wilt thou,
How long wilt thou declare
Thy * smoking wrath, and angry brow * *Gnashtana.*
Against thy peoples praise. 20
5 Thou feed'st them with the bread of tears,
Their bread with tears they eat,
And mak'st them * largely drink the tears * *Shalish.*
Wherewith their cheeks are wet.
6 A strife thou mak'st us and a prey 25
To every neighbour foe,
Among themselves they * laugh, they * play,
And * flouts at us they throw * *Filgnagu.*
5 7 Return us, and thy grace divine,
O God of Hosts vouchsafe 30
Cause thou thy face on us to shine,
And then we shall be safe.
8 A Vine from Ægypt thou hast brought,
Thy free love made it thine,
And drov'st out Nations proud and haughty 35
To plant this lovely Vine.
9 Thou did'st prepare for it a place
And root it deep and fast
That it began to grow apace,
And fill'd the land at last. 40
10 With

(145)

10 With her *green* shade *that* cover'd all,
 The Hills were *over-spread*
 Her Bows as *high as* Cedars tall
Advanc'd their lofty head.

11 Her branches *on the western side*
 Down to the Sea she sent,
 And *upward* to that river *wide*
 Her other branches *went.*

12 Why hast thou laid her Hedges low
 And brok'n down her Fence,
 That all may pluck her, as they go,
With rudest violence?

13 The *tusked* Boar out of the wood
 Up turns it by the roots,
 Wild Beasts there brouze, and make their food
Her Grapes and tender Shoots.

14 Return now, God of Hosts, look down
 From Heav'n, thy Seat divine,
 Behold *us, but without a frown,*
 And visit this *thy* Vine.

15 Visit this Vine, which thy right hand
 Hath set, and planted *long,*
 And the young branch, that for thy self
 Thou hast made firm and strong.

K

16 But

(146)

16 But now it is consum'd with fire,
 And cut *with Axes* down,
 They perish at thy dreadfull ire,
 At thy rebuke and frown.

17 Upon the man of thy right hand
 Let thy *good* hand be *laid,*
 Upon the Son of Man, whom thou
 Strong for thy self hast made.

18 So shall we not go back from thee
To wayes of sin and shame,
 Quick'n us thou, then *gladly* wee
 Shall call upon thy Name.

Return us, *and thy grace divine*
 Lord God of Hosts *voutsafe,*
 Cause thou thy face on us to shine,
 And then we shall be safe.

PSAL. LXXXI.

1 **T**O God our strength sing loud, *and clear*
 Sing loud to God *our King,*
 To Jacobs God, *that all may hear*
 Loud acclamations ring.

2 Prepare

73 thee] The second e failed to print in many of the copies examined.

(147)

- 2 Prepare a Hymn, prepare a Song
 The Timbrel hither bring
 The *cheerfull* Pfaltry bring along
 And Harp *with* pleasant string,
 3 Blow, *as is wont*, in the new Moon
 With Trumpets *lofty sound*,
 Th' appointed time, the day wheron
 Our solemn Feast *comes round*.
 4 This was a Statute *giv'n of old*
 For Israel *to observe*
 A Law of Jacobs God, *to hold*
 From whence they might not *swerve*.
 5 This he a Testimony ordain'd
 In Joseph, *not to change*,
 When as he pass'd through Ægypt land;
 The Tongue I heard, was strange.
 6 From burden, *and from slavish toyle*
 I set his shoulder free;
 His hands from pots, *and mirie soyle*
 Deliver'd were *by me*.
 7 When trouble did thee fore assaile,
 On me *then* didst thou call,
 And I to free thee *did not faile*,
 And led thee out of *thrall*.

K 2

(148)

- 5 I answer'd thee in * thunder deep * *Be Sether ragnar*.
 With clouds encompass'd round; 30
 I tri'd thee at the water steep
 Of Meriba *renown'd*.
 8 Hear O my people, *heark'n well*,
 10 I testifie to thee
 Thou *antient stock* of Israel, 35
 If thou wilt list to mee,
 9 Through out the land of thy abode
 No alien God shall be
 15 Nor shalt thou to a forein God
 In honour bend thy knee. 40
 10 I am the Lord thy God which brought
 Thee out of Ægypt land
 Ask large enough, and I, *besought*,
 20 Will grant thy full demand.
 11 And yet my people would not *bear*, 45
 Nor hearken to my voice;
 And Israel *whom I lov'd so dear*
 Mislik'd me for his choice.
 25 12 Then did I leave them to their will
 And to their wandring mind; 50
 Their own conceits they follow'd still
 Their own devises blind.

I

13 O

(149)

- 13 O that my people would *be wise*
To serve me all their daies,
 And O that Israel would *advise*
To walk my righteous waies.
- 14 Then would I soon bring down their foes
That now so proudly rise,
 And turn my hand against *all those*
That are their enemies.
- 15 Who hate the Lord should *then be fain*
To bow to him and bend,
 But *they, his People, should remain,*
Their time should have no end.
- 16 And we would feed them *from the shock*
With flowr of finest wheat,
 And satisfie them from the rock
With Honey for their Meats.

PSAL. LXXXII.

- 1 **G**Od in the * great * assembly stands
*Of Kings and lordly States, * Bagnadath-el.*
 † Among the gods † on both his hands † *Bekerev.*
 He judges and debates.
- K 3 2 How

(150)

- 2 How long will ye * pervert the right
 With * judgment false and wrong
 Favouring the wicked *by your might.*
Who thence grow bold and strong
- 3 * Regard the * weak and fatherless
 * Dispatch the * poor mans cause,
 And † raise the man in deep distress
 By † just and equal Lawes.
- 4 Defend the poor and desolate,
 And rescue from the hands
 Of wicked men the low estate
 Of him *that help demands.*
- 5 They know not nor will understand,
 In darkness they walk on
 The Earths foundations all are * mov'd
 And * out of order gon.
- 6 I said that ye were Gods, yea all
 The Sons of God most high
- 7 But ye shall die like men, and fall
 As other Princes *die.*
- 8 Rise God, * judge thou the earth *in might,*
 This *wicked* earth * redress,
 For thou art he who shalt by right
 The Nations all possess.

* *Tiskphem*
*gnavel.** *Shiphtu-dal.*

10

† *Hatzdiku.*

15

19

* *Jimmotu.*

25

* *Shiphta.*

PSAL.

(151)

PSAL. LXXXIII.

- 1 **B**E not thou silent *now at length*
 O God hold not thy peace,
 Sit not thou still O God of *strength*
We cry and do not cease.
- 2 For lo thy *furious* foes *now* * *swell*
 And * storm outrageously, * *Jehemajun.*
 And they that hate thee *proud and fell*
 Exalt their heads full hie.
- 3 Against thy people they † contrive † *Jagnarimu*
 † Their Plots and Counsels deep, † *Sod.* 10
 * Them to ensnare they chiefly strive * *Jishjagnatsugnal.*
 * Whom thou dost hide and keep. * *Tsephuneca.*
- 4 Come let us cut them off say they,
 Till they no Nation be
 That Israels name for ever may 15
 Be lost in memory.
- 5 For they consult † with all their might, † *Lev jachdan.*
 And all as one in mind
 Themselves against thee they unite
 And in firm union bind. 20
- 6 The tents of Edom, and the brood
 Of *scornful* Ihmael,
 K 4 Moab,

(152)

- Moab, with them of Hagars blood
That in the Desert dwell,
- 7 Gebal and Ammon *there conspire,* 25
 And *hateful* Amalec,
 The Philistims, and they of Tyre
Whose bounds the Sea doth check.
- 8 With them great Alshur also bands
 And doth confirm the *knot,* 30
All these have lent their armed hands
 To aid the Sons of Lot.
- 9 Do to them as to Midian *bold*
That wasted all the Coast
 To Sifera, and as *is told* 35
Thou didst to Jabins host,
When at the brook of Kishon old
They were repulst and slain,
- 10 At Endor quite cut off, and rowl'd
 As dung upon the plain. 40
- 11 As Zeb and Oreb evil sped
 So let their Princes speed
 As Zeba, and Zalmunna *bled*
 So let their Princes *bleed.*
- 12 For they *amidst their pride* have said 45
 By right now shall we seize
 Gods

9 (margin) † *Jagnarimu*] All copies examined lack period following.

(153)

Gods houses, and *will now invade*

† Their stately Palaces.

† *Neoth Elohim*

13 My God, oh make them as a wheel *bears both.* 50

No quiet let them find,

Giddy and *restless* let *them* reel

Like stubble from the wind.

14 As *when* an aged wood takes fire

Which on a sudden straiers,

The greedy flame runs hier and hier 55

Till all the mountains blaze,

15 So with thy whirlwind them pursue,

And with thy tempest chase;

16 * And till they * yield thee honour due; * *They seek*

Lord fill with shame their face. *thy Name, Hcb.*

17 Asham'd and troubl'd let them be, 61

Troubl'd and sham'd for ever,

Ever confounded, and so die

With shame, and *scape it never.*

18 Then shall they know that thou whose name 65

Jehova is alone,

Art the most high, and *thou the same*

O're all the earth *art one.*

PSAL.

(154)

PSAL. LXXXIV.]

1 How lovely are thy dwellings fair!

O Lord of Hoasts, how dear

The *pleasant* Tabernacles are!

Where thou do'st dwell so near.

2 My Soul doth long and almost die 5

Thy Courts O Lord to see,

My heart and flesh aloud do crie,

O living God, for thee.

3 There ev'n the Sparrow *freed from wrong*

Hath found a house of rest, 10

The Swallow there, to lay her young

Hath built her *brooding* nest,

Ev'n by thy Altars Lord of Hoasts

They find their safe abode,

'And home they fly from round the Coasts. 15

Toward thee, My King, my God.

4 Happy, who in thy house reside

Where thee they ever praise,

5 Happy, whose strength in thee doth bide,

And in their hearts thy waics. 20

6 They pass through Baca's *thirstie* Vale,

That dry and barren ground

As

(155)

As through a fruitfull watry Dale
 Where Springs and Showrs abound.
 7 They journey on from strength to strength
With joy and gladſom cheer
Till all before our God at length
In Sion do appear.
 8 Lord God of Hoasts hear *now* my praier
 O Jacobs God give ear,
 9 Thou God our shield look on the face
 Of thy anointed *dear*.
 10 For one day in thy Courts *to be*
Is better, and more bleſt
Then in the joyes of Vanity,
A thouſand daies at beſt.
 I in the temple of my God
 Had rather keep a dore,
 Then dwell in Tents, *and rich abode*
With Sin for evermore.
 11 For God the Lord both Sun and Shield
 Gives grace and glory *bright*,
 No good from them ſhall be with-held
 Whoſe waies are juſt and right.
 12 Lord God of Hoasts *that raign'ſt on high,*
 That man is *truly* bleſt,

Who

(156)

Who *only* on thee doth relie,
 And in thee only reſt.

PSAL. LXXXV.

1 **T**Hy Land to favour graciously
 Thou haſt not Lord been ſlack,
 Thou haſt from *hard* Captivity
 Returned Jacob back.
 30 2 Th' iniquity thou didſt forgive
That wrought thy people woe,
 [And all their Sin, *that did thee grieve*
Haſt hid where none ſhall know.
 35 3 Thine anger all thou haſt remov'd,
 And *calmly* didſt return 10
 From thy † fierce wrath which we had prov'd † Heb.
 Far worſe then fire to burn. *The burning heat*
 4 God of our ſaving health and peace, *of thy wrath.*
 Turn us, and us reſtore,
 Thine indignation cauſe to ceaſe 15
 Toward us, *and chide no more.*
 5 Wilt thou be angry without end,
 For ever angry thus
 Wilt thou thy frowning ire extend
 From age to age on us? 20
 6 Wilt

44 right.] Note ſtar ſhaped period in all copies. See line 11 of errata page, 1673.

Psalm LXXXV. 7 And] A few copies have ſpacer mark like a ſquare bracket before the word, thus [And but only a half dozen of the 40 to 50 copies examined, the others lacking the mark.

(157)

6 Wilt thou not* turn, and *hear our voice* * *Heb. Turn*
And us again * revive, *to quicken us.*

That so thy people may rejoyce
By thee preserv'd alive.

7 Cause us to see thy goodness Lord,
To us thy mercy shew
Thy saving health to us afford
And life in us renew.

8 *And now* what God the Lord will speak
I will go *strait and* hear,

For to his people he speaks peace

And to his Saints *full dear,*

To his dear Saints he will speak peace,

But let them never more

Return to folly, *but surcease*
To trespass as before.

9 Surely to such as do him fear
Salvation is at hand

And glory shall ere long appear

To dwell within our Land.

10 Mercy and Truth *that long were miss'd*
Now *joyfully* are met

*Sweet Peace and Righteousness have kiss'd
And hand in hand are set.*

Truth

(158)

II Truth from the earth *like to a flower* 45

Shall bud and blossom *then*,

And Justice from her heavenly bow
look down *on mortal men.*

25 12 The Lord will also then bestow
 Whatever thing is good

Our Land shall forth in plenty throw
Her fruits *to be our food.*

13 Before him Righteousness shall go

His Royal Harbinger,

Then * will he come, and not be slow 55

His footsteps cannot err.

* Heb. *He will set his steps to the way.*

PSAL. LXXXVI.

THy *gracions* ear, O Lord, encline,
O hear me *I thee pray,*

O hear me *I thee pray,*

For I am poor, and almost pine
with need, *and sad decay.*

40 with need, *and* *fad* decay. 4

2 Preserve my soul, for † I have trod † Heb. *I am good,*
Thy waies, and love the just, *loving, a doer of*

Thy waies, and love the just,

Save thou thy servant O my God

Who *still* in thee doth trust.

† Heb. *I am good, loving, a doer of good and holy things.*

3 Pitty

(159)

- 3 Pitty me Lord for daily thee
 I call ; 4. O make rejoyce
 Thy Servants Soul ; for Lord to thee
 I lift my soul *and voice*,
 5 For thou art good, thou Lord art prone
 To pardon, thou to all
 Art full of mercy, thou *alone*
 To them that on thee call.
 6 Unto my supplication Lord
 give ear, and to the crie
 Of my *incessant* praiers afford
 Thy hearing graciously.
 7 I in the day of my distrefs
 Will call on thee *for aid*;
 For thou wilt *grant me free access*
And answer, what I pray'd.
 8 Like thee among the gods is none
 O Lord, nor any works
Of all that other gods have done
 Like to thy *glorious* works.
 9 The Nations all whom thou hast made
 Shall come, *and all shall frame*
 To bow them low before thee Lord,
 And glorific thy name.

(160)

- 10 For great thou art, and wonders great
 By thy strong hand are done,
 Thou *in thy everlasting Seat*
 Remainest God alone. 35
 11 Teach me O Lord thy way *most right*,
 I in thy truth will bide,
 15 To fear thy name my heart unite
So shall it never slide 40
 12 Thee will I praise O Lord my God
Thee honour, and adore
 With my whole heart, and blaze abroad
 Thy name for ever more. 20
 13 For great thy mercy is toward me, 45
 And thou hast free'd my Soul
 Eev'n from the lowest Hell set free
From deepest darkness foul.
 25 14 O God the proud against me rise
 And violent men are met 50
 To seek my life, and in their eyes
 No fear of thee have set.
 5 But thou Lord art the God most mild
 30 Readiest thy grace to shew,
 Slow to be angry, and *art stil'd* 55
 Most mercifull, most true.
 10 For 16 O

26 Lord,] All copies have italic *L*. Columbia has no note, and text reads 'Lord,'.

(161)

16 O turn to me *thy face at length,*
 And me have mercy on,
 Unto thy servant give thy strength,
 And save thy hand-maids Son. 60
 17 Some sign of good to me afford,
 And let my foes *then* see
 And be asham'd, because thou Lord
 Do'st help and comfort me.

PSAL. LXXXVII.

1 **A**mong the holy Mountains *high*
 Is his foundation fast,
There Seated in his Sanctuary,
His Temple there is plac'd.
 2 Sions *fair* Gates the Lord loves more 5
 Then all the dwellings *faire*
 Of Jacobs *Land,* though there be store,
 And all within *his* care.
 3 City of God, most glorious things
 Of thee *abroad* are spoke; 10
 4 I mention Egypt, *where* proud Kings
 Did our forefathers yoke, L I men-

(162)

I mention Babel to my friends,
 Philistia *full of* scorn,
 And Tyre with Ethiops *utmost ends,* 15
 Lo this man there was born :
 5 But *twice* that praise shall in our ear
 Be said of Sion *last*
 This and this man was born in her,
 High God shall fix her fast. 20
 6 The Lord shall write it in a Scrowle
 That ne're shall be out-worn
 When he the Nations doth enrowle
 That this man there was born.
 7 Both they who sing, and they who dance 25
With sacred Songs are there,
 In thee *fresh* brooks, and soft streams glance
 And all my fountains clear.

PSAL. LXXXVIII.

1 **L**ord God that dost me save and keep,
 All day to thee I cry ;
 And all night long, before thee *weep*
 Before thee *prostrate* lie. 2 Into

Psalm LXXXVI. 60 Son.] The S drops below the line of the rest of the type in all copies examined.

(163)

2 Into thy preſence let my praier
With ſighs devout aſcend
 And to my cries, that *ceafeleſs* are,
 Thine ear with favour bend.
 3 For cloy'd with woes and trouble ſtore
 Surcharg'd my Soul doth lie,
 My life *at death's uncherful dore*
 Unto the grave draws nigh.
 4 Reck'n'd I am with them that paſs
 Down to the *difmal* pit
 I am a * man, but weak alas * Heb. *A man without*
 And for that name unfit. *manly ſtrength,*
 5 From life diſcharg'd and parted quite
 Among the dead *to ſleep,*
 And like the ſlain *in bloody fight*
 That in the grave lie *deep.*
 Whom thou remember'eſt no more,
 Doſt never more regard,
 Them from thy hand deliver'd o're
Death's hideous houſe hath barr'd.
 6 Thou in the loweſt pit *profound*
 Haſt ſet me *all forlorn,*
 Where thickeſt darkneſs *hovers round,*
 In horrid deeps *to mourn.*

L 2

7 Thy

(164)

5 7 Thy wrath from *which no ſhelter ſaves*
 Full ſore doth preſs on me ;
 * Thou break'ſt upon me all thy waves, * *The Hebr.*
 * And all thy waves break me. *bears both.*
 8 Thou doſt my friends from me eſtrange,
 And mak'ſt me odious,
 Me to them odious, *for they change,* 35
 And I here pent up thus.
 9 Through ſorrow, and affliction great
 Mine eye grows dim and dead,
 Lord all the day I thee entreat,
 My hands to thee I ſpread. 40
 10 Wilt thou do wonders on the dead,
 Shall the deceas'd ariſe
 And praife thee from *their loathſome bed*
With pale and hollow eyes ?
 20 11 Shall they thy loving kindneſs tell
 On whom the grave *hath bold,* 45
 Or they *who* in perdition dwell
 Thy faithfulneſs *unfold ?*
 25 12 In darkneſs can thy mighty hand
 Or wondrous acts be known, 50
 Thy juſtice in the gloomy land
 Of dark oblivion ?

13 But

(165)

- 13 But I to thee O Lord do cry
 E're yet my life be spent,
 And ~~up~~ *to thee* my praier *doth bie* 55
 Each morn, and thee prevent.
- 14 Why wilt thou Lord my soul forsake,
 And hide thy face from me,
- 15 That am already bruis'd, and † shake † *Heb. Præ*
 With terror sent from thee ; *Concussione.* 60
 Bruz'd, and afflicted and *so low*
 As ready to expire,
 While I thy terrors undergo
 Astonish'd with thine ire.
- 16 Thy fierce wrath over me doth flow 65
 Thy threatnings cut me through.
- 17 All day they round about me go,
 Like waves they me persue.
- 18 Lover and friend thou hast remov'd
 And sever'd from me far. 70
 They *fly me now* whom I have lov'd,
 And as in darkness are.

F I N I S.

THE LATIN AND GREEK POEMS—1673

MILTON'S LATIN POEMS present a much simpler textual problem on the whole than do the English. In 1645 he printed all but one of the serious poems written in Latin, printing them again in 1673 with the addition of the two poems, *Apologus de Rustico et Hero* and *Ad Joannem Rousium*, probably but not certainly the first of these having been written even before the appearance of the first edition of his poems in 1645. There are also the scattered light and scurrilous fragments found in the controversial Latin prose pieces of the 1650's, none of which Milton saw fit to include in the 1673 edition of his poems. There is one notable fact about the text of his Latin poetry that needs emphasizing. This is the fact that we possess no manuscripts of any of it that are certainly authentic copies made either by Milton or under his direction. There is one possible, but not probable exception, *viz.*, the manuscript now in the Bodleian Library at Oxford that contains *Ad Joannem Rousium*. This, however, is probably but not necessarily in some other hand than Milton's. That is, the handwriting is unlike any writing known to be Milton's own. It is possible, the copy being in a large, set hand, that the writing represents the kind of handwriting Milton employed for formal, fair, and final copy. But we cannot be certain that this document is actually in Milton's handwriting. That is, we have no holograph copies of any of the Latin poems.

Milton preserved and printed three poems in Greek. They occur in the 1645 edition and again in the 1673, but one of them, *In Effigiei*, is engraved under the portrait at the beginning of the 1645 edition, but printed in the text of 1673. There is little point in collating the engraved and printed texts. The text of *Psalms CXIV* occupies an entire page in both editions; see page 69 of the 1645 Latin poems. The Greek type of the 1673 edition is smaller than that found in the 1645 edition, but 1673 is a little more clearly printed. The Greek characters used are not quite the same, 1673 using a standard θ medially, and 1645 using a character for θ that looks like ϑ . The rough breathing at the beginning of a line in 1645 usually follows its vowel, and in 1673 indifferently may precede the vowel at the top, be set directly over the vowel, or, as in lines 16 and 21, precede its vowel at its foot. The accent marks are so small and broken in both editions that not all differences which can be pointed out are worth pointing out, as there can be little certainty about some of them, especially several breathings and straight accents. Combinations of breathings and accents are all but impossible to determine. Some of them may be other than they appear even under great magnification. The tilde, with or without breathing or accent, is very difficult to determine.

Philosophus ad regem occurs in both 1645 and 1673 editions. The fourth line was rewritten and is different in 1673. Aside from this line, there are few apparent variants between the two editions; but again, as in the preceding poem, the type and markings used in each edition are of a different size and font, and both sets of type are so small and so worn that satisfactory collations are almost impossible.

In Effigiei. These are the lines that were engraved under the unflattering portrait in the 1645 edition; see page 153. Because of the presence of this piece in the text of 1673, but not in the text of 1645, the pagination of the two editions begins to diverge at this point.

Joannis Miltoni
LONDINENSIS
POEMAT A:
Quorum pleraque intra Annum
ætatis Vigesium Conscripsit.

Nunc primum Edita.



LONDINI,
Excudebat W. R. Anno 1673,

Note the retention of the line from 1645, *Nunc primum Edita*. The printer W.R. has been identified earlier as William Rawlins, see pages 7 and 8. The page should carry the signature letter L₄ but as on the preceding page, it is lacking. The Latin poems were certainly printed continuously with the English, as the four leaves following this title-page are conjugate with it and the three leaves preceding it.

(3)



Æc quæ sequuntur de Authore
testimonia, tametsi ipse intelli-
gebat non tam de se quam supra
se esse dicta, eo quod præclaro
ingenio viri, nec non amici ita
fere solent laudare, ut omnia suis potius vir-
tutibus, quam veritati congruentia nimis
cupide affingant, noluit tamen horum egre-
giam in se voluntatem non esse notam; Cum
alii præsertim ut id faceret magnopere suade-
rent. Dum enim nimiae laudis invidiam totis
ab se viribus amolitur, sibi que quod plus
æquo est non attributum esse mavult, judi-
cium interim hominum cordatorum atque il-
lustrium quin summo sibi honori ducat, negare
non potest.

Joannes

(4)

*Joannes Baptista Mansus, Marchio
Villensis Neapolitanus ad Joannem
Miltonium Anglum.*

VT mens, forma, decor, facies, mos, si pietas sic,
Non Anglus, verum herclè Angelus ipse fores. 5

*Ad Joannem Miltonem Anglum triplici
poeseos laurea coronandum Græca nimirum,
Latina, atque Hetrusca, Epigramma
Joannis Salsilli Romani.*

CEde Meles, cedat depressa Mincius urna;
Sebetus Tassum definat usque loqui;
At Thamesis victor cunctis ferat altior undas,
Nam per te, Milto, par tribus unus erit. 10

Ad Joannem Miltonum.

GRæcia Mæonidem, jactet sibi Roma Maronem,
Anglia Miltonum jactat utrique parem. 15
Selvaggi.

Al

The collations here are between 1673 and 1645. 3 quam]
quàm 4 eo] eò quod] quòd præclaro] preclaro 7 quam]
quàm 8 cupide] cupidè

The collations are between 1673 and 1645. 4 Vt] Ut
7 laurea] laureâ Græca] Græcâ 8 Latina,] Latinâ, Hetrusca,
Hetruscâ, 12 undas,] undas 13 te, Milto,] te Milto

(5)

Al Signor Gio. Milioni Nobile Inglese.

O D E.

ERgimi all' Etra o Clio
 Perche di stelle intrecciero corona
 Non piu del Biondo Dio
 La Fronde eterna in Pindo, e in Elicono,
 Diensi a merto maggior, maggiori i fregi,
 A' celeste virtu celesti pregi.

Non puo del tempo edace
 Rimaner preda, eterno alto valore

Non puo l'oblio rapace
 Furar dalle memorie eccelso onore,
 Su l'arco di mia cetra un dardo forte
 Virtù m'addatti, e feriro la morte.

Del Ocean profondo
 Cinta dagli ampi gorgi Anglia risiede
 Separata dal mondo,
 Pero che il suo valor l'umano eccede:
 Questa feconda sa produrre Eroi,
 Ch' hanno a ragion del sovrano tra noi.

Alla

(6)

Alla virtu sbandita
 Dammo ne i petti lor fido ricetta,
 Quella gli e sol gradita,
 Perche in lei san trovar gioia, e diletto;
 Ridillo tu, Giovanni, e mostra in tanto
 Con tua vera virtu, vero il mio Canto.

Lungi dal Patrio lido
 Spinse Zeus l'industre ardente brama;
 Ch' udio d' Helena il grido
 Con aurea tromba rimbombar la fama,
 E per poterla effigiare al paro
 Dalle piu belle Idee trasse il priu raro.

Così l'Ape Ingegnosa
 Trae con industria il suo liquor pregiato
 Dal giglio e dalla rosa,
 E quanti vaghi fiori ornano il prato;
 Formano un dolce suon diverse Chorde,
 Fan varie voci melodia concorde.

Di bella gloria amante
 Milton dal Ciel natio per varie parti

Le

1 o] ò 2 intrecciero] intreccierò 3 piu] più 6 virtu] virtù
 9 puo] può 12 Virtù] Virtù m'addatti,] m'adatti, feriro] ferirò
 16 Pero] Però 17 sa] sà

19 virtu] virtù 21 e] è 23 tu,] tu Giovanni,] Giovanni
 24 virtu,] virtù, 28 Con] The C is from a different and larger
 type font in all copies examined. 30 piu] più priu] priu
 38 natio] natio

(7)

*Le peregrine piante
Volgesti a ricercar scienze, ed arti;
Del Gallo regnator vedesti i Regni,
E dell' Italia ancor gl' Eroi più degni.*

*Fabro quasi divino
Sol virtù rintracciando il tuo pensiero
Vide in ogni confino
Chi di nobil valor calca il sentiero;
L' ottimo dal miglior dopo scegliea]
Per fabbricar d' ogni virtù l' Idea.*

*Quanti nacquero in Flora
O in lei del parlar Tosco appreser l' arte,
La cui memoria onora
Il mondo fatta eterna in dotte carte,
Volesti ricercar per tuo tesoro,
E parlasti con lor nell' opre loro.*

*Nell' altera Babelle
Per te il parlar confuse Giove in vano,
Che per varie favelle
Di se stessa trofeo cadde sn' l piano :*

(8)

*Ch' Ode oltr' all' Anglia il suo più degno Idioma
Spagna, Francia, Toscana, e Grecia e Roma.* 60

*I più profondi arcani
Ch' occulta la natura e in cielo e in terra
Ch' a Ingegni sovrumani
Tropo avara tal' hor gli chiude, e serra,
Chiaramente conosci, e giungi al fine
Della moral virtude al gran confine.* 65

*Non batta il Tempo l' ale,
Fermisi immoto, e in un fermin si gl' anni,
Che di virtù immortale
Scorron di troppo ingiuriosi a i danni;
Che s'opre degne di Poema e storia
Faron già, l' hai presenti alla memoria.* 70

*Dammi tua dolce Cetra
Se vuoi ch'io dica del tuo dolce canto,
Ch' inalzandoti all' Etra
Di farti huomo ce' este ottiene il vanto,
Il Tamigi il dira che gl' e concesso
Per te suo cigno pareggiar Permessò.* 75

Ch'

Is

42 *degni.*] In all copies of 1673 examined, the dot over the *i* looks like a grave accent; but may well be a battered dot.
44 *virtu*] *virtù*

63 *Ch'a*] *Ch'á* 68 *fermin si*] 69 *virtu*] *virtù* 71 *e*] *o*
73 *Cetra*] In all 1673 copies examined, the *C* is above the line.
76 *celeste*] The *l* barely printed in all 1673 copies examined.
77 *dira*] *dirà* *gl'e*] *gl'è*

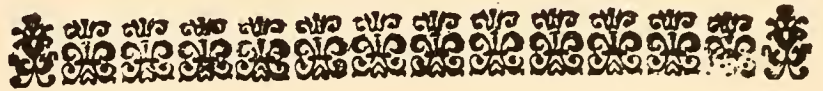
(9)

*I o che in riva del Arno
Tento spiegar tuo merto alto, e preclaro
So che fatico indarno,
E ad ammirar, non a lodarla imparo;
Freno dunque la lingua, e ascolto il core
Che ti prende a lodar con lo stupore.*

Del sig. Antonio Francini gentilhuomo
Fiorentino.

(10)

80



JO ANNI MLTONI
LONDINENSIS.

Juveni Patria, virtutibus eximio,

Viro qui multa peregrinatione, studio cuncta, orbis terrarum loca perspexit, ut novus Ulysses omnia ubique ab omnibus 5 apprehenderet.

Polyglotto, in cujus ore linguae jam deperditae sic reviviscunt, ut idiomata omnia sint in ejus laudibus infacunda; Et jure ea percallet ut admirationes & plausus populorum ab propria sapientia excitatos, intelligat. 10

Illi, cujus animi dotes corporisque, sensus ad admirationem commovent, & per ipsam motum cuique auferunt; cujus opera ad plausus hortantur, sed venustate vocem laudatoribus adimunt.

Cui in Memoria totus Orbis: In Intellectu Sapientia: In voluntate ardor gloriae: In ore Eloquentia: Harmonicos caelestium Sphaerarum sonitus Astronomia Duce audienti; Characteres mirabilium naturae per quos Dei magnitudo describitur magistra Philosophia legenti; Antiquitatum latebras, vetustatis exordia, eruditionis ambages comite assidua autorum Lectione. 15

Exquirenti, restauranti, percurrenti.

20

At cur nitor in arduum?

Illi in cujus virtutibus vulgandis ora Famae non sufficiant, nec hominum stupor in laudandis satis est. Reverentiae & amoris ergo hac ejus meritis debitum admirationis tributum offert Carolus Datus Patricius Florentinus. 25

JO ANNI

Tanto homini servus, tantae virtutis amator.

Elegiarum

79 I o]] Most editors have printed this Io 80 spiegar] spiegar

1 MLTONI] MILTONI 2 LONDINENSI.] LONDINENSI.
4 cuncta,] cuncta terrarum] terra-rarum 13 venustate]
vastitate 14 Intellectu] intellectu Sapientia:] Sapientia.
15 gloriae:] gloriae. In] in Harmonicos] Harmoni cos caelestium]
celestium 16 audienti;] audienti, 23 est.] est,

(11)



ELEGIARUM

Liber Primus.

Elegia prima ad *Carolus Diodatum*.

T Andem, chare, tuæ mihi pervenere tabellæ,
 Pertulit & voces nuncia charta tuas,
 Pertulit occiduâ Devæ Cestrensis ab orâ
 Vergivium prono quâ petit amne salum.
 Multum crede juvat terras aluisse remotas
 Pectus amans nostri, tamque fidele caput,
 Quòdque mihi lepidum tellus longinqua sodalem
 Debet, at unde brevi reddere iussa velit.
 Me tenet urbs reflua quam Thamesis alluit undâ,
 Meque nec invitum patria dulcis habet.
 Jam nec arundiferum mihi cura revivere Camum,
 Nec dudum vetiti me laris angit amor.
 Nuda nec arva placent, umbrasque negantia molles,
 Quàm male Phoebicolis convenit ille locus!
 Nec duri libet usque minas perferre magistri
 Cæteraque ingenio non subeunda meo.

M

Si

(12)

Si sit hoc exilium patrios adiisse penates,
 Et vacuum curis otia grata sequi,
 Non ego vel profugi nomen, sortemve recuso,
 Lætus & exilii conditione fruor. 20
 O utinam vates nunquam graviora tulisset
 Ille Tomitano flebilis exili agro,
 Non tunc Jonio quicquam cecidisset Homero
 Neve foret victo laus tibi prima Maro.
 Tempora nam licet hîc placidis dare libera Musis, 25
 Et totum rapiunt me mea vita librâ.
 Excipit hinc fessum sinuosi pompa theatri,
 Et vocat ad plausus garrula scena suos.
 Seu catus auditor senior, seu prodigus hæres, 30
 Seu procus, aut positâ casside miles adest,
 Sive decennali foecundus lite patronus.
 Detonat inculto barbara verba foro,
 Sæpe vaser gnato succurrit servus amanti,
 Et nasum rigidi fallit ubique Patris: 35
 Sæpe novos, illic virgo mirata calores
 Quid sit amor nescit, dum quoque nescit, amat.
 Sive cruentatum furiosa Tragedia sceptrum
 Quassat, & effusis crinibus ora rotat,
 Et dolet, & specto, juvat & spectasse dolendo, 40
 Intredum, & lacrymis dulcis amaror inest :
 Scu

In the row of ornaments at the top of the page, the ornament that is eleventh from the left is a large question mark in all copies examined. In the second line of the book title *Primus*.] *primus*. The text of the first Latin elegy was first printed in 1645, and was printed again in 1673. No other primary texts exist. The collations are between 1673 and 1645. 2 *nuncia*] *nuntia* 12 *me laris*] *melaris* 13 *molles*.] There are three different states of the 1645 text, viz., *molles*, *molles molle*. See note to this line with 1645 text p. 221.

24 *tibi*] The second *i* is broken in all 1673 copies examined. 30 *Seu procus*.] *Seuprocus*, 36 *Quid*] In all 1673 copies examined, the *u* failed to print clearly, due to the presence of the heavy horizontal kern on the *Q*. This is the first of several such cases in the Latin poems of the kern of the upper case *Q* preventing the letter following, always *u* of course, from printing clearly. But in many other occurrences of these same letters, the *u* printed clearly. 38 *Quassat*.] In all 1673 copies examined the *u* failed to print clearly.

(13)

Seu puer infelix indelibata reliquit
 Gaudia, & abrupto flendus amore cadit,
 Seu ferus è tenebris iterat Styga criminis ultor
 Conscia funereo pectora torre movens,
 Seu mæret Pelopeia domus, seu nobilis Ili,
 Aut luit incestos aula Creontis avos.
 Sed neque sub tecto semper nec in urbe latemus,
 Irrita nec nobis tempora veris eunt.
 Nos quoque lucus habet vicinâ confitus ulmo
 Atque suburbani nobilis umbra loci.
 Sæpius hic blandas spirantia sydera flammæ
 Virgineos videas præteriisse choros.
 Ah quoties dignæ stupui miracula formæ
 Quæ possit senium vel reparare Jovis;
 Ah quoties vidi superantia lumina gemmas,
 Atque faces quotquot volvit uterque polus;
 Collaque bis vivi Pelopis quæ brachia vincant,
 Quæque fluit puro nectare tincta via,
 Et decus eximium frontis, tremulosque capillos,
 Auræa quæ fallax retia tendit Amor.
 Pellacesque genas, ad quas hyacinthina sordet
 Purpura, & ipse tui floris, Adoni, rubor.
 Cedite laudatæ toties Heroides olim,
 Et quæcunque vagum cepit amica Jovem.

M 2

Cedite.

(14)

Cedite Achæmenia turritâ fronte puellæ,
 Et quot Susa colunt, Memnoriaque Ninon.
 Vos etiam Danaæ fasces submitтите Nymphæ,
 Et vos Iliacæ, Romuleæque nurus.
 Nec Pompeianas Tarpëia Musa columnas
 Jactet, & Ausoniis plena theatra stolis.
 Gloria Virginibus debetur prima Britannis,
 Extera fat tibi sit foemina posse sequi.
 Tuque urbs Dardaniis Londinum structa colonis
 Turrigerum latè conspicienda caput,
 Tu nimium felix intra tua moenia claudis
 Quicquid formosi pendulus orbis habet.
 Non tibi tot cælo scintillant astra sereno
 Endymioneæ turba ministra deæ,
 Quot tibi conspicuæ formæque auróque puellæ
 Per medias radiant turba videnda vias,
 Creditur huc geminis venisse in vecta columbis
 Alma pharetrigero milite cincta Venus,
 Huic Cnidon, & riguas Simoentis flumine valles,
 Huic Paphon, & roseam posthabitura Cypron.
 Ast ego, dum pueri finit indulgentia cæci,
 Moenia quàm subito relinquere fausta paro;
 Et vitare procul malefidæ infamia Circes
 Atria, divini Molyos usus ope.

Stat

43 è] e 54 possit] possit Jovis;] Iovis;

69 Tarpëia] The mark over the e is a circumflex with the top cut off. 78 Endymioneæ] The æ ligature is upside down in all 1673 copies examined. 79 Quot] In all 1673 copies examined, the u failed to print clearly. 80 vias,] vias.

(15)

Stat quoque juncos Cami remeare paludes,
 Atque iterum raucæ murmur adire Scholæ.
 Interea fidi parvum cape munus amici,
 Paucaque in alternos verba coacta modos.

Elegia secunda, Anno ætatis 17.

*In obitum Præconis Academici
 Cantabrigiensis.*

TE, qui conspicuus baculo fulgente solebas
 Palladium toties ore ciere gregem,
 Ultima præconum præconem te quoque sæva
 Mors rapit, officio nec favet ipsa suo.
 Candidiora licet fuerint tibi tempora plumis
 Sub quibus accipimus delituisse Jovem,
 O dignus tamen Hæmonio juvenescere succo,
 Dignus in Æsonios vivere posse dies,
 Dignus quem Stygiis medicâ revocaret ab undis
 Arte Coronides, sæpe rogante dea.
 Tu si jussus eras acies accire togatas,
 Et celer à Phœbo nuntius ire tuo,
 Talis in Iliacâ stabat Cyllenius aula
 Alipes, æthereâ missus ab arce Patris.

M 3

Talis

(16)

Talis & Eurybates ante ora furentis Achillei
 Rettulit Atridæ jussa severa ducis.
 Magna sepulchrorum regina, satelles Æverni
 Sæva nimis Musis, Palladi sæva nimis,
 Quin illos rapias qui pondus inutile terræ,
 Turba quidem est telis ista petenda tuis.
 Vestibus hunc igitur pullis Academia luge,
 Et madeant lachrymis nigra feretra tuis.
 Fundat & ipsa modos querebunda Elegia tristes,
 Perfonet & totis nænia moesta scholis.

Elegia tertia, Anno ætatis 17.

In obitum Præfulis Wintoniensis.

Mœstus eram, & tacitus nullo comitante sedebam,
 Hærebantque animo tristitia plura meo,
 Protinus en subiit funestæ cladis Imago
 Fecit in Angliaco quam Libitina solo;
 Dum procerum ingressa est splendentes marmore turres
 Dira sepulchrali mors metuenda face;
 Pulsavitque auro gravidos & jaspide muros,
 Nec metuit satrapum sternere falce greges.
 Tunc memini clarique ducis, fratrisque verendi
 Intempestivis ossa cremata rogis.

10
Et

Elegy II. Title. Præconis] In all 1673 copies examined the first two letters P r are out of line and given too much space. 5 plumis] In all 1673 copies examined, the s is slightly above the line of type. 12 à] a tuo,] tuo

Elegy II. 19 Quin] In all 1673 copies examined, the u has failed to print clearly. 23 Elegia] This is one of many similar cases in all of which the diacritical marking is not clear. Usually, the case concerns, as here, the diaeresis or the much more rarely intended circumflex. All cases represent attempts to use accent marks from inadequate and badly worn type fonts. The diaeresis that is usually called for is most frequently a circumflex with the top cut off. Then often, as here, the circumflex was badly mangled, and often only one side or the other of it remained; or a single dot appeared above the vowel. This was especially apt to happen if the letter either side of the one accented was an i as here, for the dot over the i could and often did interfere with the accent mark.

Elegy III. 1 Mœstus] Mœstus 3 Imago] imago

(17)

Et memini Heroum quos vidit ad æthera raptos,
 Flevit & amissos Belgia tota duces.
 At te præcipuè luxi dignissime præsul,
 Wintoniæque olim gloria magna tuæ;
 Delicui fletu, & tristi sic ore querebar,
 15 Mors fera Tartareo diva secunda Jovi,
 Nonne satis quod sylva tuas persentiat iras,
 Et quod in herbosos jus tibi detur agros,
 Quodque afflata tuo marcescant lilia tabo,
 20 Et crocus, & pulchræ Cypridi sacra rosa,
 Nec finis ut semper fluvio contermina quercus
 Miretur lapsus prætereuntis aquæ?
 Et tibi succumbit liquido quæ plurima coelo
 Evehitur pennis quamlibet augur avis,
 Et quæ mille nigris errant animalia sylvis,
 25 Et quod alunt mutum Proteos antra pecus.
 Invida, tanta tibi cum sit concessa potestas;
 Quid juvat humanâ tingere cæde manus?
 Nobileque in pectus certas acuisse sagittas,
 Semideamque animam sede fugâsse suâ?
 30 Talia dum lacrymans alto sub pectore volvo,
 Roscidus occiduis Hesperus exit aquis,
 Et Tartessiaci submerserat æquore curram
 Phœbus, ab eôo littore mensus iter.

M 4

Nec

(18)

Nec mora, membra cavo posui refovenda cubili, 35
 Condiderant oculos noxque soporque meos.
 Cum mihi visus eram lato spatiatier agro,
 Heu nequit ingenium vîsa referre meum.
 40 Illic puniceâ radiabant omnia luce,
 Ut matutino cum juga sole rubent.
 Ac veluti cum pandit opes Thaumantia proles,
 Vestitu nituit multicolore solum.
 Non dea tam variis ornavit floribus hortos
 20 Alcinoi, Zephyro Chloris amata levi.
 Flumina vernantes lambunt argentea campos, 45
 Ditiôr Hesperio flavet arena Tago.
 Serpit odoriferas per opes levis aura Favoni,
 Aura sub innumeris humida nata rosis.
 25 Talis in extremis terræ Gangetidis oris
 Luciferi regis fingitur esse domus. 50
 Ipse racemiferis dum densas vitibus umbras
 Et pelluentes miror ubique locos,
 Ecce mihi subito Præsul Wintonius astat,
 30 Sydereum nitido fulsit in ore jubar;
 Vestis ad auratos defluxit candida talos, 55
 Infula divinum cinxerat alba caput.
 Dumque senex tali incedit, venerandus amictu,
 Intremuit læto florea terra sono.

Agmina

23 cœlo] cælo 28 Quid] In all 1673 copies examined, the u failed to print clearly. 34 Phœbus,] Phœbus

53 Præsul] præsul 57 incedit] Spacer mark after the word in all 1673 copies examined. Not a punctuation mark.

(19)

Agmina gemmatis plaudunt cælestia pennis,
 Pura triumphali personat æthra tubâ.
 Quisque novum amplexu comitem cantuque salutat,
 Hosque aliquis placido misit ab ore sonos;
 Nate veni, & patrii felix cape gaudia regni,
 Semper ab hinc duro, nate, labore vaca.
 Dixit, & aligeræ tetigerunt nablia turmæ,
 At mihi cum tenebris aurea pulsa quies.
 Flebam turbatos Cephaleiâ pellicè somnos,
 Talia contingant somnia sæpe mihi.

Elegia quarta. Anno ætatis 18.

*Ad Thomam Junium præceptorem suum,
 apud mercatores Anglicos Hamburgæ
 agentes, Pastoris munere fungentem.*

Curre per immensum subitò mea littera pontum,
 I, pete Teutonicos læve per æquor agros,
 Segnes rumpe moras, & nil, precòr, obstat eunti,
 Et festinantis nil remoretur iter.
 Ipse ego Sicanio frænantem carcere ventos
 Æolon, & virides sollicitabo Deos;
 Cæruleamque suis comitatam Dorida Nymphis,
 Ut tibi dent placidam per sua regna viam.

60

65

At

(20)

At tu, si poteris, celeres tibi fume jugales,
 Vecta quibus Colchis fugit ab ore viri.
 Aut queis Triptolemus Scythicas devenit in oras
 Gratus Eleusinâ missus ab urbe puer.
 Atque ubi Germanas flavere videbis arenas
 Ditis ad Hamburgæ mœnia flecte gradum,
 Dicitur occiso quæ ducere nomen ab Hamâ,
 Cimbrica quem fertur clava dedisse neci.
 Vivit ibi antiquæ clarus pietatis honore
 Præsul Christicolæ pascere doctus oves;
 Ille quidem est animæ plusquam pars altera nostræ,
 Dimidio vitæ vivere cogor ego.
 Hei mihi quot pelagi, quot montes interjecti
 Me faciunt aliâ parte carere mei!
 Chærior ille mihi quam tu doctissime Graium
 Cliniadi, pronepos qui Telamonis erat.
 Quàmque Stagiritæ generoso magnus alumno,
 Quem peperit Libyco Chaonis alma Jovi.
 Qualis Amyntorides, qualis Philyræus Heros
 Myrmidonum regi, talis & ille mihi.
 Primus ego Aonios illo præeunte recessus
 Lustrabam, & bifidi sacra vireta jugi,
 Pieriosque hausi latices, Clioque favente,
 Castalio sparsi læta ter ora mero.

10

15

20

25

30

Flammeus

Elegy IV. Title. 1 *suum,*] *suum* 3 *agentes,*] *agentes* 2 I,]
 In all 1673 copies examined, the I only, not the comma also,
 has dropped below the line of type.

25 *Quàmque*] The u after the Q has failed to print clearly in
 all 1673 copies examined. 26 *Quem*] The u has failed to print
 clearly in all 1673 copies examined. 27 *Philyræus*] The ac-
 cent here is clearly a decapitated circumflex, in all 1673 copies
 examined.

(21)

Flammeus at signum ter viderat arietis Æthon,
 Induxitque auro lanca terga novo,
 Bisque novo terram sparsisti Chlora senilem 35
 Gramine, bisque tuas abstulit Auster opes :
 Necdum ejus licuit mihi lumina pascere vultu,
 Aut linguæ dulces aure bibisse sonos.
 Vade igitur, cursuque Eurum præverte sonorum,
 Quàm sit opus monitis res docet, ipsa vides. 40
 Invenies dulci cum conjuge forte sedentem,
 Mulcentem gremio pignora chara suo,
 Forfitan aut veterum prælarga volumina patrum
 Versantem, aut veri biblia sacra Dei.
 Cælestive animas saturantem rore tenellas, 45
 Grande salutiferæ religionis opus.
 Utque solet, multam, sit dicere cura salutem,
 Dicere quam decuit, si modo adesset, herum.
 Hæc quoque paulum oculos in humum defixa modestos,
 Verba verecundo sis memor ore loqui : 50
 Hæc tibi, si teneris vacat inter prælia Musis
 Mittit ab Angliaco littore fida manus.
 Accipe sinceram, quamvis sit fera, salutem ;
 Fiat & hoc ipso gratior illa tibi.
 Sera quidem, sed vera fuit, quam casta recepit 55
 Icaris a lento Penelopeia viro.

At

(22)

At ego quid volui manifestum tollere crimen,
 Ipse quod ex omni parte levare nequit.
 Arguitur tardus meritò, noxamque fatetur, 60
 Et pudet officium deferuisse suum.
 Tu modò da veniam fasso, veniamque roganti,
 Crimina diminui, quæ patuere, solent.
 Non ferus in pavidos rictus diducit hiantes,
 Vulnifico pronos nec rapit ungue leo.
 Sæpe farissiferi crudelia pectora Thracis 65
 Supplicis ad mœstas deliquere preces.
 Extensæque manus avertunt fulminis ictus,
 Placat & iratos hostia parva Deos.
 Jamque diu scripsisse tibi fuit impetus illi,
 Neve moras ultra ducere passus Amor. 70
 Nam vaga Fama refert, heu nuntia vera malorum !
 In tibi finitimis bella tumere locis,
 Teque tuamque urbem truculento milite cingi,
 Et jam Saxonicos arma parasse duces.
 Te circum latè campos populatur Enyo, 75
 Et fata carne virum jam cruor arva rigat.
 Germanisque suum concessit Thracia Martem,
 Illuc Odryfios Mars pater egit equos.
 Perpetuòque comans jam deflorescit oliva,
 Fugit & ærisonam Diva perosa tubam, 80
 Fugit

34 Induxitque] Jnduxitque 53 salutem;] falutem

61 fasso,]] Columbia text is wrong. 76 virum] virum

(23)

Fugit io terris, & jam non ultima virgo
 Creditur ad superas juxta volasse domos;
 Te tamen interea belli circumsonat horror,
 Vivis & ignoto solus inopsque solo;
 Et, tibi quam patrii non exhibuere penates
 Sede peregrinâ quæris egenus opem.
 Patria dura parens, & faxis sævior albis
 Spumea quæ pulsat litoris unda tui,
 Siccine te decet innocuos exponere fatus;
 Siccine in externam ferrea cogis humum,
 Et finis ut terris quærant alimenta remotis
 Quos tibi prospiciens miserat ipse Deus,
 Et qui læta ferunt de cælo nuntia, quique
 Quæ via post cineres ducat ad astra, docent?
 Digna quidem Stygiis quæ vivas clausa tenebris,
 Æternâque animæ digna perire fame!
 Haud aliter vates terræ Thesbitidis olim
 Pressit inassueto devia tesqua pede,
 Desertaque Arabum salebras, dum regis Achabi
 Effugit atque tuas, Sidoni dira, manus.
 Talis & horrifono laceratus membra flagello,
 Paulus ab Æmathiâ pellitur urbe Cilix.
 Piscosæque ipsum Gergeffæ civis Jesum
 Finibus ingratus jussit abire suis.

(24)

At tu sume animos, nec spes cadat anxia curis 105
 Nec tua concutiat decolor ossa metus.
 Sis etenim quamvis fulgentibus obsitus armis,
 Intententque tibi millia tela necem,
 85 At nullis vel inerme latus violabitur armis,
 Deque tuo cuspis nulla cruore bibet. 110
 Namque eris ipse Dei radiante sub ægide tutus,
 Ille tibi custos, & pugil ille tibi;
 Ille Sionæ qui tot sub moenibus arcis
 90 Assyrios fudit nocte silente viros;
 Inque fugam vertit quos in Samaritidas oras 115
 Misit ab antiquis prisca Damascus agris,
 Terruit & densas pavido cum rege cohortes,
 Aere dum vacuo buccina clara sonat,
 95 Cornea pulvereum dum verberat ungula campum,
 Currus arenosam dum quatit actus humum, 120
 Auditurque hinnitus equorum ad bella ruentum,
 Et strepitus ferri, murmuraque alta virum.
 Et tu (quod superest miseri) sperare memento,
 Et tua magnanimo pectore vince mala.
 100 Nec dubites quandoque frui melioribus annis,
 Atque iterum patrios posse videre lares. 125

Elegia

At

94 Quæ] In all 1673 copies examined, the u is not clearly printed.
 103 Jesum] Jēsum There is a single dot over the 'e' in every
 1645 copy examined. See notes to this word in 1645.

109 latus] latus This is the same 'l' for l encountered before.
 It should not be read as 'l' but as l for in every case, the intent
 is clear enough; the type font was at fault. 115 Inque] In
 every 1673 copy examined the I is raised above the line of type.
 123 miseri)] miseris) The Columbia note explains it very well.
 126 The Columbia note is worthless and misleading, based as it
 is on a copy worn at this point. Other copies make the note
 valueless.

(25)

Elegia quinta, Anno ætatis 20.

In adventum veris.

IN se perpetuo Tempus revolvibile gyro
 Jam revocat Zephyros vere tepente novos.
 Induiturque brevem Tellus reparata juventam,
 Jamque soluta gelu dulce virefcit humus.
 Fallor? an & nobis redeunt in carmina vires,
 Ingeniumque mihi munere veris adest?
 Munere veris adest, iterumque vigescit ab illo
 (Quis putet) atque aliquod jam sibi poscit opus.
 Castalis ante oculos, bifidumque cacumen oberrat,
 Et mihi Pyrenen formia nocte ferunt.
 Concitaque arcano fervent mihi pectora motu,
 Et furor, & sonitus me facer intus agit.
 Delius ipse venit, video Penæide lauro
 Implicitos crines, Delius ipse venit.
 Jam mihi mens liquidi raptatur in ardua cœli,
 Perque vagas nubes corpore liber eo,
 Perque umbras, perque antra feror penetralia vaturn,
 Et mihi fana patent interiora Deum.
 Intuiturque animus toto quid agatur Olympo,
 Nec fugiunt oculos Tartara cæca meos.

20
Quid

(26)

Quid tam grande sonat distento spiritus ore?
 Quid parit hæc rabies, quid facer iste furor?
 Ver mihi, quod dedit ingenium, cantabitur illo;
 Profuerint isto reddita dona modo.
 Jam Philomela tuos foliis adoperta novellis
 Instituis modulos, dum filet omne nemus;
 Urbe ego, tu sylvâ simul incipiamus utrique,
 Et simul adventum veris uterque canat.
 Veris io rediere vices, celebremus honores
 Veris, & hoc subeat Musa perennis opus;
 Jam sol Æthiopas fugiens Tithoniaque arva,
 Flectit ad Arctæas aurea lora plagas.
 Est breve noctis iter, brevis est mora noctis opacæ
 Horrida cum tenebris exulat illa suis.
 Jamque Lycaonius plaustrum cæleste Boötes
 Non longâ sequitur fessus ut ante viâ,
 Nunc etiam solitas circum Jovis atria toto
 Excubias agitant sydera rara polo.
 Nam dolus, & cædes, & vis cum nocte recessit,
 Neve Giganteum Dii timuere scelus.
 Forte aliquis scopuli recubans in vertice pastor,
 Roscida cum primo sole rubescit humus,
 Hac, ait, hac certè caruisti nocte puellâ
 Phœbe tuâ, celeres quæ retineret equos.

Est

Title. quinta,] The u is broken in all copies of 1673 examined. 16 eo.] The punctuation mark here should be noted carefully, as it, or a mark much like it, occurs several times in 1673. It is a smashed period; a smashed comma used as period; or actually a piece of type with a face like the modern plus sign. When it is used, almost invariably a period seems to be intended.

26 file] The l is raised above the line of type in all 1673 copies examined. nemus.] The mark at the end of the line in all 1673 copies examined is an ink smear only. 30 perennis] quotannis 39 dolus,] dolus, The comma is clear in most 1645 copies under magnification, and the imprint of a comma shows in all other 1645 copies examined.

(27)

Læta suas repetit sylvas, pharetramque resumit
 Cynthia, Luciferas ut videt alta rotas,
 Et tenues ponens radios gaudere videtur
 Officium fieri tam breve fratris ope.
 Defere, Phoebus ait, thalamos Aurora seniles,
 Quid juvat effæcto procubuisse toro?
 Te manet Æolides viridi venator in herba,
 Surge, tuos ignes altus Hymettus habet.
 Flava verecundo dea crimen in ore fatetur,
 Et matutinos ocyus urget equos.
 Exuit invisam Tellus rediviva senectam,
 Et cupit amplexus Phoebe subire tuos;
 Et cupit, & digna est, quid enim formosius illa,
 Pandit ut omniferos luxuriosa sinus,
 Atque Arabum spirat menses, & ab ore venusto
 Mitia cum Paphiis fundit amoma rosis.
 Ecce coronatur sacro frons ardua luco,
 Cingit ut Idæam pinea turris Opim;
 Et vario madidos intexit flore capillos,
 Floribus & visa est posse placere suis.
 Floribus effusos ut erat redimita capillos
 Tenario placuit diva Sicana Deo.
 Aspice Phoebe tibi faciles hortantur amores,
 Mellitasque movent flamina verna preces.

N

Cinnamæa

(28)

45 Cinnamæa Zephyrus leve plaudit odorifer alâ,
 Blanditiasque tibi ferre videntur aves. 70
 Nec sine dote tuos temeraria quærit amores
 Terra, nec optatos poscit egena toros,
 Alma salutiferum medicos tibi gramen in usus
 50 Præbet, & hinc tuculos adjuvat ipsâ tuos.
 Quod si te pretium, si te fulgentia tangunt 75
 Munera, (muneribus sæpe coemptus Amor)
 Illa tibi ostentat quascunque sub æquore vasto,
 Et superinjectis montibus abdit opes.
 55 Ah quoties cum tu clivoso fessus Olympo
 In vespertinas præcipitariâs aquas, 80
 Cur te, inquit, cursu languentem Phoebe diurno
 Hesperiiis recipit Cærule mater aquis?
 Quid tibi cum Tethy? Quid cum Tartesside lymphâ,
 60 Dia quid immundo perluis ora salo?
 Frigora Phoebe meâ melius captabis in umbrâ, 85
 Huc ades, ardentes imbue rore comas.
 Mollior egelidâ veniet tibi somnus in herbâ,
 Huc ades, & gremio lumina pone meo.
 65 Quaque jaces circum mulcebit lene susurrans
 Aura per humentes corpora fusa rosas. 90
 Nec me (crede mihi) terrent Semelëia fata,
 Nec Phætonteo fumidus axis equo;

Cum

66 Tenario] Tænario

74 tuculos] titulos 83 Quid] The u is not clearly printed in any 1673 copy examined. 92 Phætonteo] Phætontéo

(29)

Cum tu Phoebe tuo sapientius uteris igni,
 Huc ades & gremio lumina pone meo.
 Sic Tellus lasciva suos suspirat amores;
 Matris in exemplum cætera turba ruunt.
 Nunc etenim toto currit vagus orbe Cupido,
 Languentesque foveat solis ab igne faces.
 Insonuere novis lethalia cornua nervis,
 Triste micant ferro tela corusca novo.
 Jamque vel invictam tentat superasse Dianam,
 Quæque sedet sacro Vesta pudica foco.
 Ipsa senescentem reparat Venus annua formam,
 Atque iterum tepido creditur orta mari.
 Marmoreas juvenes clamant Hymenæe per urbes,
 Litus io Hymen, & cava faxa sonant.
 Cultior ille venit tunicâque decentior aptâ,
 Puniceum redolet vestis odora crocum.
 Egrediturque frequens ad amoeni gaudia veris
 Virgineos auro cincta puella sinus.
 Votum est cuique suum, votum est tamen omnibus unum,
 Ut sibi quem cupiat, det Cytherea virum.
 Nunc quoque septenâ modulatur arundine pastor,
 Et sua quæ jungat carmina Phyllis habet.
 Natvia nocturno placat sua sidera cantu,
 Delphinasque leves ad vada summa vocat.

N 2

Jupiter

(30)

Jupiter ipse alto cum conjuge ludit Olympo,
 Convocat & famulos ad sua festa Deos.
 95 Nunc etiam Satyri cum sera crepuscula surgunt,
 Pervolitant celeri florea rura choro,
 Sylvanusque suâ Cyparissi fronde revinctus,
 Semicaperque Deus, semideusque caper.
 Quæque sub arboribus Dryades latuere vetustis
 100 Per juga, per solos expatiantur agros.
 Per fata luxuriat fruticetaque Mænalius Pan,
 125 Vix Cybele mater, vix sibi tuta Ceres,
 Atque aliquam cupidus prædatur Oreada Faunus,
 Contulit in trepidos dum sibi Nympha pedes,
 105 Jamque latet, latitantque cupit male tecta videri,
 Et fugit, & fugiens pervelit ipsa capi.
 130 Dii quoque non dubitant cælo præponere sylvas,
 Et sua quisque sibi numina lucus habet.
 Et sua quisque diu sibi numina lucus habeto,
 Nec vos arboreâ dii precor ite domo.
 Te referant miseris te Jupiter aurea terris
 135 Sæcla, quid ad nimbos aspera tela redis?
 Tu saltem lentè rapidos age Phoebe jugales
 Quà potes, & sensim tempora veris eant.
 Brumaque productas tardè ferat hispida noctes,
 Inguat & nostro serior umbra polo.
 140

Elegia

102 Quæque] The first u is not clearly printed in any 1673 copy examined. 106 Litus] Littus 110 Virgineos] Virgineas
 115 Natvia] Navita

(31)

Elegia sexta.

*Ad Carolum Diodatum ruri com-
morantem.*

*Qui cum idibus Decemb. scripsisset, & sua
carmina excusari postulasset si solito minus
essent bona, quod inter lautitias quibus erat
ab amicis exceptus, haud satis felicem ope-
ram Musis dare se posse affirmabat, hunc
habuit responsum.*

Mitto tibi sanam non pleno ventre salutem,
Quâ tu distento forte carere potes.

At tua quid nostram prolestat Musa camoenam,

Nec finit optatas posse sequi tenebras?

Carmine scire velis quâm te redamémque colámque, 5

Crede mihi vix hoc carmine scire queas.

Nam neque noster amor modulis includitur arctis,

Nec venit ad claudos integer ipse pedes.

Quâm bene solennes epulas, hilaremque Decembrim

Festaque coelifugam quæ coluere Deum, 10

Deliciasque refers, hyberni gaudia ruris,

Haustraque per lepidos Gallica musta focos.

Quid queretis refugam vino dapibusque poelin?

Carmen amat Bacchum, Carmina Bacchus amat.

N 3

Nec

(32)

Nec puduit Phœbum virides gestasse corymbos, 15

Atque hederam lauro præposuisse suæ.

Sæpius Aoniis clamavit collibus Eucæ

Mista Thyonêo turba novena choro.

Naso Corallæis mala carmina misit ab agris:

Non illic epulæ non fata vitis erat. 20

Quid nisi vina, rosasque racemiferumque Lyæum

Cantavit brevibus Têia Musa modis,

Pindaricosque inflat numeros Teumesius Evan,

Et redolet sumptum pagina quæque merum.

Dum gravis everso currus crepat axe supinus, 25

Et volat Eléo pulvere fuscus eques.

Quadrismoque madens Lyricen Romanus Iaccho

Dulce canit Glyceran, flavicomamque Chloen.

Jam quoque lauta tibi generoso mensa paratu,

Mentis alit vires, ingeniumque fovet. 30

Maslica fœcundam desumant pocula venam,

Fundis & ex ipso condita metra cado.

Addimus his artes, fufumque per intima Phœbum

Corda, favent uni Bacchus, Apollo, Ceres.

Scilicet haud mirum tam dulcia carmina per te 35

Numine composito tres peperisse Deos.

Nunc quoque Threassa tibi cælato barbitos auro

Insonat argutâ molliter icta manu;

Auditurque

Title. 4 *sua*] Columbia note stating that 1673 reads '*sua*' is wrong. 6 *quod*] *quòd* 7 *amicis*] *amicis* 2 *Quâ*] The u is not clearly printed in any 1637 copy examined. 5 *quâm*] *quàm* 9 *Quâm*] The u is not clearly printed in any 1673 copy examined. 13 *queretis*] *quereris*

21 *Quid*] The u is not clearly printed in any 1673 copy examined. 22 *modis*,] *modis*? This should be a question mark in both texts. The Columbia note on this is excellent. The 1673 printer took the broken question mark of 1645 for a misplaced comma. 23 *Evan*,] *Euan*, 24 *merum*.]] The Columbia text is wrong. 27 *Quadrismoque*] The first u is not clearly printed in any 1673 copy examined. *Iaccho*] *Jaccho*

(33)

Auditurque chelys suspensa tapetia circum,
 Virgineos tremulâ quæ regat arte pedes.
 Illa tuas saltem teneant spectacula Musas,
 Et revocent, quantum crapula pellit iners.
 Crede mihi dum psallit ebur, comitataque plectrum
 Implet odoratos festa chorea tholos,
 Percipies tacitum per pectora serpere Phœbum,
 Quale repentinus permeat ossa calor,
 Perque puellares oculos digitumque sonantem
 Irruet in totos lapsa Thalia sinus.
 Namque Elegia levis multorum cura deorum est,
 Et vocat ad numeros quemlibet illa suos;
 Liber adest elegis, Eratoque, Ceresque, Venusque,
 Et cum purpureâ matre tenellus Amor.
 Talibus inde licent convivium larga poetis,
 Sæpius & veteri commaduiffe mero.
 At qui bella refert, & adulto sub Jove cœlum,
 Heroasque pios, semideosque duces,
 Et nunc sancta canit superum consulta deorum,
 Nunc latrata fero regna profunda cano,
 Ille quidem parcè Samii pro more magistri
 Vivat, & innocuos præbeat herba cibos;
 Stet prope fagineo pellucida lympa catillo,
 Sobriaque è puro pocula fonte bibat.

N 4

Additur

(34)

Additur huic scelerisque vacans, & casta juvenus,
 Et rigidi mores, & sine labe manus.
 Qualis veste nitens sacrâ, & lustralibus undis
 Surgis ad infensos augur iture Deos.
 Hoc ritu vixisse ferunt post raptâ sagacem
 Lumina Tiresian, Ogygiumque Linon,
 Et lare devoto profugum Calchanta, senemque
 Orpheon edomitis sola per antra feris;
 Sic dapis exiguus, sic rivi potor Homerus
 Dulichium vexit per freta longa virum,
 Et per Monstrificam Perseïæ Phœbados aulam,
 Et vada foemineis infidiosa sonis,
 Perque tuas rex ime domos, ubi sanguine nigro
 Dicitur umbrarum detinuisse greges.
 Diis etenim sacer est vates, divûmque sacerdos,
 Spirat & occultum pectus, & ora Jovem.
 At tu si quid agam, scitabere (si modò saltem
 Esse putas tanti noscere siquid agam)
 Paciferum canimus cœlesti semine regem,
 Faustaque sacratis sæcula pacta libris,
 Vagiturque Dei, & stabulantem paupere tecto
 Qui suprema suo cum patre regna colit.
 Stelliparumque polum, modulantesque æthere turmas,
 Et subito elisos ad sua fana Deos.

Dona

48 sinus.]] Columbia note is wrong. 55 cœlum,] cælum,
 62 puro]] Columbia note is wrong.

73 Monstrificam] monstrificam 79 si quid] siquid

(35)

Dona quidem dedimus Christi natalibus illa
 Illa sub auroram lux mihi prima tulit.
 Te quoque pressa manent patriis meditata cicutis,
 Tu mihi, cui recitem, iudicis instar eris.

*Elegia septima, Anno ætatis
 undevigesimo.*

Nondum blanda tuas leges Amathusia nôram,
 Et Paphio vacuum pectus ab igne fuit.
 Sæpe cupidineas, puerilia tela, sagittas,
 Atque tuum spreui maxime, numen, Amor.
 Tu puer imbelles dixi transfige columbas,
 Conveniunt tenero mollia bella duci.
 Aut de passeribus tumidos age, parve, triumphos,
 Hæc sunt militiæ digna trophæa tuæ:
 In genus humanum quid inania dirigis arma?
 Non valet in fortes ista pharetra viros.
 Non tulit hoc Cyprius, (neque enim Deus ullus ad iras
 Promptior) & duplici jam ferus igne calet.
 Ver erat, & summæ radians per culmina villæ
 Attulerat primam lux tibi Maie diem:
 At mihi adhuc refugam quærebant lumina noctem
 Nec matutinum sustinere jubar.

Astat

(36)

Astat Amor lecto, pictis Amor impiger alis,
 Prodidit astantem mota pharetra Deum:
 Prodidit & facies, & dulce minantis ocelli,
 Et quicquid puero, dignum & Amore fuit. 20
 Talis in æterno juvenis Sigeius Olympo
 Miscet amatori pocula plena Jovi;
 Aut qui formosas pellexit ad oscula nymphas
 Thiodamantæus Naiade raptus Hylas;
 Addideratque iras, sed & has decuisse putares, 25
 Addideratque truces, nec sine felle minas.
 Et miser exemplo sapiuisses tutius, inquit,
 Nunc mea quid possit dextera testis eris.
 Inter & expertos vires numerabere nostras, 5
 Et faciam vero per tua damna fidem. 30
 Ipse ego si nescis strato Pythone superbum
 Edomui Phœbum, cessit & ille mihi;
 Et quoties meminit Peneidos, ipse fatetur
 Certius & gravius tela nocere mea.
 Me nequit adductum curvare peritiùs arcum, 35
 Qui post terga solet vincere Parthus eques.
 Cydoniusque mihi cedit venator, & ille
 Inscius uxori qui necis author erat.
 Est etiam nobis ingens quoque victus Orion,
 Herculeæque manus, Herculeusque comes. 40
 Jupiter

Elegy VI. 87 illa] illa,

Elegy VII. 1 nôram,] norâm, 2 fuit.]] The construction
 calls for fuit. 8 tuæ:] tuæ.

21 æterno] æterno

(37)

Jupiter ipse licet sua fulmina torqueat in me,
 Hærebunt lateri spicula nostra Jovis.
 Cætera quæ dubitas meliùs mea tela docebunt,
 Et tua non leviter corda petenda mihi.
 Nec te stulte tuæ poterunt defendere Musæ,
 Nec tibi Phœbæus porriget anguis opem.
 Dixit, & aurato quatiens mucrone sagittam,
 Evolat in tepidos Cypridos ille sinus.
 At mihi risuro tonuit ferus ore minaci,
 Et mihi de puero non metus ullus erat,
 Et modò quàm nostri spatiantur in urbe Quirites
 Et modò villarum proxima rura placent.
 Turba frequens, facièque simillima turba dearum
 Splendida per medias itque reditque vias.
 Auçtaque luce dies gemino fulgore coruscat,
 Fallor? an & radios hinc quoque Phœbus habet.
 Hæc ego non fugi spectacula grata severus,
 Impetus & quò me fert juvenilis, agor.
 Lumina luminibus malè providus obvia mifi
 Neve oculos potui continuisse meos.
 Unam forte aliis supereminuisse notabam,
 Principium nostri lux erat illa mali.
 Sic Venus optaret mortalibus ipsa videri,
 Sic regina Deûm conspicienda fuit.

Hanc

(38)

Hanc memor objecit nobis malus ille Cupido, 65
 Solus & hos nobis texuit antè dolos.
 Nec procul ipse vafer latuit, multæque sagittæ,
 Et facis a tergo grande pependit onus.
 45 Nec mora, nunc ciliis hæsit, nunc virginis ori,
 Infilit hinc labiis, insidet inde genis: 70
 Et quascunque agilis partes jaculator oberrat,
 Hei mihi, mille locis pectus inerme ferit.
 Protinus insoliti subierunt corda furores,
 50 Uror amans intùs, flammaque totus eram.
 Interea misero quæ jam mihi sola placebat, 75
 Ablata est oculis non reditura meis.
 Ast ego progredior tacitè querebundus, & excors,
 Et dubius volui sæpe referre pedem.
 55 Findor, & hæc remanet, sequitur pars altera votum,
 Raptaque tam subito gaudia flere juvat. 80
 Sic dolet amissum proles Junonia cœlum,
 Inter Lemniacos præcipitata focos.
 Talis & abreptum solem respexit, ad Orcum
 60 Vectus ab attonitis Amphiaræus equis.
 Quid faciam infelix, & luctu victus, amores 85
 Nec licet inceptos ponere, neve sequi.
 O utinam spectare semel mihi detur amatos
 Vultus, & coràm tristia verba loqui!

Forfitan

50 erat,] erat. 59 mifi] mifi,

72 ferit.] In all 1673 copies examined, the e is from a different font. 88 loqui!] loqui;

(39)

Forſitan & duro non eſt adamante creata,
 Forte nec ad noſtras ſurdeat illa preces.
 Crede mihi nullus ſic infeliciter arſit,
 Ponar in exemplo primus & unus ego.
 Parce precor teneri cum ſis Deus ales amoris,
 Pugnent officio nec tua facta tuo.
 Jam tuus O certè eſt mihi formidabilis arcus,
 Nate deâ, jaculis nec minus igne potens :
 Et tua ſumabunt noſtris altaria donis,
 Solus & in ſuperis tu mihi ſummus eris.
 Deme meos tandem, verùm nec deme furores,
 Neſcio cur, miſer eſt ſuaviter omnis amans :
 Tu modo da facilis, poſthæc mea ſiqua futura eſt,
 Cuſpis amatuſos figat ut una duos.

HÆc ego mente olim lævâ, ſtudioque ſupino
 Nequitiz poſui vana trophæa meæ.
 Scilicet abreptum ſic me malus impulit error,
 Indociliſque ætas prava magiſtra fuit.
 Donec Socraticos umbroſa Academia rivos
 Præbuit, admiſſum dedocuitque jugum.
 Protinus extinctis ex illo tempore flammis,
 Cincta rigent multo pectora noſtra gelu.
 Unde ſuis frigus metuit puer ipſe Sagittis,
 Et Diomedæam vim timet ipſe Venus.

The lines after 102 of *Elegy VII.* ſhould be ſeparately numbered. They were ſet apart by Milton both times he printed them, and are not a part of the elegy they accidentally follow. 10 ipſe] ipſa

(40)

In Proditionem Bombardicam.

Cum ſimul in regem nuper ſatrapasque Britannos
 Auſus eſt infandum perfide Fauxe nefas,
 Fallor ? an & mitis voluiſti ex parte videri,
 Et penſare malâ cum pietate ſcelus ;
 Scilicet hos alti miſſurus ad atria cæli,
 Sulphureo curru flammivoliſque rotis.
 Qualiter ille feris caput inviolabile Parcis
 Liquit Jördanios turbine raptus agros.

In eandem.

Siccine tentavi cælo donâſſe Jâcobum
 Quæ ſeptemgeminæ Belua monte lates ?
 Ni meliora tuum poterit dare munera numen,
 Parce precor donis infidiola tuis.
 Ille quidem ſine te confortia ſerus adivit
 Aſtra, nec inferni pulveris uſus ope.
 Sic potiùs fœdos in cælum pelle cucullos,
 Et quot habet brutos Roma profana Deos,
 Namque hac aut aliâ niſi quemque adjuveris arte,
 Crede mihi cæli vix bene ſcandet iter.

In Proditionem Bombardicam. Title. *Proditionem*] *proditionem* 7 Qualiter] The u is not clearly printed in any 1673 copy examined.

In eandem. 1 Jâcobum] Jâcobum 2 Belua] Bellua 8 Deos,] Deos, Columbia note to this line ſtates that in 1645 the punctuation is a period. In all copies examined, it extends below the line of type, and under magnification appears to have been a broken comma.

(41)

In eandem.

Purgatorem animæ derisit Iacobus ignem,
 Et sine quo superûm non adeunda domus.
 Frenduit hoc trinâ monstrum Latiale coronâ
 Movit & horrificum corona dena minax.
 Et nec inultus ait temnes mea sacra Britanne,
 Supplicium spretâ religione dabis.
 Et si stelligeras unquam penetraveris arces,
 Non nisi per flammâ triste patebit iter.
 O quàm funesto cecinisti proxima vero,
 Verbaque ponderibus vix caritura suis!
 Nam prope Tartareo sublime rotatus ab igni
 Ibat ad æthereas umbra perusta plagas.

In eandem.

Quem modò Roma suis devoverat impia diris,
 Et Styge damnarât Tanarioque sinu,
 Hunc vice mutatâ jam tollere gestit ad astra,
 Et cupit ad superos evchere usque Deos.

(42)

In inventorem Bombardæ.

JApetionidem laudavit cæca vetustas,
 Qui tulit ætheream solis ab axe facem;
 At mihi major erit, qui lurida creditur arma,
 Et trifidum fulmen surripuisse Jovi.

5

Ad Leonoram Romæ canentem.

Angelus unicuique suus (sic credite gentes)
 Obtigit æthereis ales ab ordinibus.
 Quid mirum? Leonora tibi si gloria major,
 Nam tua præsentem vox sonat ipsa Deum.
 Aut Deus, aut vacui certè mens tertia cœli
 Per tua secretò guttura serpit agens;
 Serpit agens, facilisque docet mortalia corda
 Sensim immortalis assuêscere posse sono.
 Quòd si cuncta quidem Deus est, per cunctaque fusus,
 In te unâ loquitur, cætera mutus habet.

10

10

Ad eandem.

In **A**ltera Torquatum cepit Leonora Poëtam,
 Cujus ab infano cessit amore furens.
 Ah miser ille tuo quantò felicius ævo
 Perdites, & propter te Leonora foret!

Et

In eandem. I. 1 Iacobus] Jäcobus 4 horrificum] horrificum
 corona] cornua 12 1645 indents this line.

In inventorem. 4 surripuisse] The two r's are from different
 fonts in all 1673 copies examined.

(43)

Et te Pieriâ sensisset voce canentam
 Aurea maternæ fila movere lyræ,
 Quamvis Dirceæ torfisset lumina Pentheo
 Sævior, aut totus desipulisset iners,
 Tu tamen errantes cæcâ vertigine sensus
 Voce eadem poteras composuisse tuâ;
 Et poterâs ægro spirans sub corde quietem
 Flexanimo cantu restituïsse sibi.

Ad eandem.

CRedula quid liquidam Sirena Neapolî jactas,
 Claraque Parthenopes fana Achelôidos,
 Littoreamque tuâ defunctam Naiada ripâ
 Corpora Chalcidico sacra dedisse rogo?
 Illa quidem vivitque, & amoenâ Tibridis undâ
 Mutavit rauci murmura Pausilipi.
 Illic Romulidûm studiis ornata secundis,
 Atque homines cantu detinet atque Deos.

(44)

*Apologus de Rustico & Hero.*

Rusticus ex Malo sapidissima poma quotannis
 Legit, & urbano lecta dedit Domino:
 Hic incredibili fructûs dulcedine Captus
 Malum ipsam in proprias transtulit areolas.
 Hactenus illa ferax, sed longo debilis ævo,
 Mota solo assueto, protinûs aret iners.
 Quod tandem ut patuit Domino, spe lusus inani,
 Damnavit celeres in sua damna manus.
 Atque ait, Heu quantò satius fuit illa Coloni
 (Parva licet) grato dona tulisse animo!
 Possem Ego avaritiam frenare, gulamque voracem:
 Nunc periere mihi & foetus & ipsa parens.

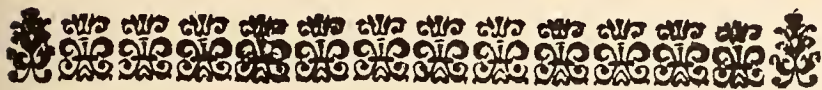
O

*Apologus**Elegiarum Finis.*

Ad eandem I. Run over. 5 canentam] canentem 1673 errata call for canentem 8 desipulisset] Errata call for desipuisset 1645 edition has no catchword; but prints *Elegiarum Finis.* after *Ad eandem II.*

There is only this 1673 text for this poem. 1673 edition prints *Elegiarum Finis.* after this poem, and the page carries no catchword.

(45)



Sylvarum Liber.

Anno ætatis 16. In obitum
Procancellarii medici.

P Arere fati discite legibus,
Manusque Parcæ jam date supplices;
Qui pendulum telluris orbem
Iâpeti colitis nepotes.

Vos si relicto mors vaga Tænaro
Semel vocârit flebilis, heu moræ
Tentantur incassum dolique;
Per tenebras Stygis ire certum est.

Si destinatam pellere dextera
Mortem valeret, non ferus Hercules
Nessi venenatus cruore
Æmathiâ jacuisset Oetâ.

Nec fraude turpi Palladis invidæ
Vidisset occisum Ilion Hæctora, aut
Quem larva Pelidis peremit
Ense Locro, Jove lacrymante.

O 2

Si

(46)

Si triste fatum verba Hecateia
Fugare possint, Telegoni parens
Vixisset infamis, potentique

Ægiali soror ufa virgâ.

20

Numenque trinum fallere si queant
Artes medentum, ignotaque gramina,
Non gnarus herbarum Machaon
Eurypyli cecidisset hastâ.

Læsisset & nec te Philyreie

25

Sagitta echidnæ perlita sanguine,
Nec tela te fulmenque avitum
Cæse puer genitricis alvo.

Tuque O alumno major Apolline,
Gentis togatæ cui regimen datum,
Froncosa quem nunc Cirrha luget,
Et mediis Helicon in undis,

30

Jam præsuisses Palladio gregi
Lætus, superstes, nec sine gloria,
Nec puppe lustrasses Charontis
Horribiles barathri recessus,

35

At fila rupit Persephone tua
Irata, cum te viderit artibus
Succoque pollenti tot atris
Fausibus eripuisse mortis.

40

Colende

This is page 44 in the 1645 edition; but otherwise, the two editions return to complete agreement at this point with page numbering and content. 1 Parere] Parére 4 Iâpeti] Jâpeti Catchword] The letters of the short word Si are out of line in all 1673 copies examined.

40 Fausibus] faucibus

(47)

Colende præses, membra precor tua
 Molli quiescant cespite, & ex tuo
 Crescant rosæ, calthæque busto,
 Purpureoque hyacinthus ore.
 Sit mite de te iudicium Æaci,
 Subrideatque Ætnæa Proserpina,
 Interque felices perennis
 Elysio spâtiere campo.

In quintum Novembris, Anno
 ætatis 17.

JAm pius extremâ veniens Iacobus ab arcto
 Teucrigenas populos, latèque patentia regna
 Albionum tenuit, jamque inviolabile foedus
 Sceptra Caledoniis conjunxerat Anglica Scotis:
 Pacificusque novo felix divesque sedebat
 In folio, occultique doli securus & hostis:
 Cum ferus ignifluo regnans Acheronte tyrannus,
 Eumenidum pater, æthereo vagus exul Olympo,
 Forte per immensum terrarum erraverat orbem,
 Dinumerans sceleris socios, vernaſque fideles,
 Participes regni post funera mœſta futuros;
 Hic tempeſtates medio ciet aëre diras,

O 3

(48)

Illic unanimes odium ſtruit inter amicos,
 Armat & invictas in mutua viscera gentes;
 Regnaque olivifera vertit florentia pace, 15
 Et quoscunque videt puræ virtutis amantes,
 Hos cupit adjicere imperio, fraudumque magister
 Tentat inaccessum sceleri corrumpere pectus,
 Infidiasque locat tacitas, caſſesque latentes
 Tendit, ut incautos rapiat, seu Caspia Tigris 20
 Insequitur trepidam deferta per avia prædam
 Nocte sub illuni, & somno niſtantibus aſtris.
 Talibus infestat populos Summanus & urbes
 Cinctus cæruleæ fumanti turbine flammæ.
 Jamque fluentifonis-albentia rupibus arva 25
 Apparent, & terra Deo dilecta marino,
 Cui nomen dederat quondam Neptunia proles
 Amphitryoniaden qui non dubitavit atrocem
 5 Æquore tranato furiali poſcere bello,
 Ante expugnatae crudelia sæcula Troiæ. 30
 At ſimul hanc opibusque & feſtâ pace beatam
 Aſpicit, & pingues donis Cerealibus agros,
 Quodque magis doluit, venerantem numina veri
 10 Sancta Dei populum, tandem ſuſpiria rupit
 Tartareos ignes & luridum olentia ſulphur. 35
 Qualia Trinacriâ trux ab Jove clauſus in Ætna

Illic

Efflat

(49)

Effat tabifico monstrosus ab ore Tiphœus.
 Ignescunt oculi, stridetque adamantius erdo
 Dentis, ut armorum fragor, istaque cuspide cuspis.
 Atque pererrato solum hoc lacrymabile mundo 40
 Inveni, dixit, gens hæc mihi sola rebellis,
 Contemtrixque jûgi, nostrâque potentior arte.
 Illa tamen, mea si quicquam tantamina possunt;
 Non feret hoc impune diu, non ibit inulta,
 Hactenus; & piceis liquido notat aëre pennis; 45
 Quâ volât, adversi præcurfant agmine venti,
 Denfantur nubes, & crebra tonitrua fulgent.
 Jamque pruinosas velox superaverat alpes,
 Et tenet Ausoniæ fines, à parte sinistrâ
 Nimbifer Appenninus erat, priscique Sabini, 50
 Dextra beneficiis infamis Hetruria, nec non
 Te furtiva Tibris Thetidi videt oscula dantem;
 Hinc Mavortigenæ consistit in arce Quirini.
 Reddiderant dubiam jam sera crepuscula lucem,
 Cum circumgreditur totam Tricoronifer urbem, 55
 Panificosque Deos portat, scapulisque virorum
 Evehitur, præeunt submisso poplite reges,
 Et mendicantium series longissima fratrum;
 Cereaque in manibus gestant fumalia cæci,
 Cimmeriis nati in tenebris, vitamque trahentes. 60
 O 4 Templâ

(50)

Templâ dein multis subeunt lucentia tædis
 (Vesper erat facer iste Petro) fremitusque canentum
 Sæpe tholos implet vacuos, & inane locorum.
 Qualiter exululat Bromius, Bromiique caterva,
 Orgia cantantes in Echionio Aracyntho, 65
 Dum tremit attonitus vitreis Asopus in undis,
 Et procul ipse cavâ responsat rupe Cithæron.
 His igitur tandem solenni more peractis,
 Nox senis amplexus Erebi taciturna reliquit,
 Præcipitesque impellit equos stimulante flagello, 70
 Captum oculis Typhlonta, Melanchætēque ferocem,
 Atque Acherontæo progeneratam patre Siopen
 Torpidam, & hirsutis horrentem Phrica capillis.
 Interea regum domitor, Phlegetontius hæres 75
 Ingreditur thalamos (neque enim secretus adulter
 Producit steriles molli sine pellice noctes)
 At vix compositos somnus claudebat ocellos,
 Cum niger umbrarum dominus, rectorque silentum,
 Prædatorque hominum falsâ sub imagine tectus
 Astitit, assumptis micuerunt tempora canis, 80
 Barba sinus promissa tegit, cineracea longo
 Syrmate verxit humum vestis, pendetque cucullus
 Vertice de raso, & ne quicquam desit ad artes,
 Cannabæo lumbos constrinxit fune salaces.
 Tarda

37 Tiphœus.]] Columbia text omits the period, and there is no note. 38 adamantius] adamantinus The 1673 *errata* call for the 1645 reading. 43 tantamina] tentamina possunt.] possunt, 45 notat] natat The 1673 *errata* call for natat. 57 submisso] summisso 60 trahentes.] trahentes, The 1645 punctuation is uncertain at best.

62 fremitusque] fremitusque line. 84 salaces.] salaces,

75 1645 does not indent this

(51)

Tarda fenestris figens vestigia calceis.
 Talis uti fama est, vastâ Franciscus eremo
 Tetra vagabatur solus per lustra ferarum,
 Sylvestrique tulit genti pia verba salutis
 Impius, atque lupos domuit, Lybicosque leones.
 Subdulus at tali Serpens velatus amictu
 Solvit in has fallax ora execrantia voces;
 Dormis nate? Etiamne tuos sopor opprimit artus?
 Immemor O fidei, pecorumque oblite tuorum!
 Dum cathedram venerande tuam, diademaque triplex
 Ridet Hyperboreo gens barbara nata sub axe,
 Dumque pharetrati spernunt tua jura Britanni:
 Surge, age, surge piger, Latius quem Cæsar adorat,
 Cui referata patet convexi janua cæli,
 Turgentes animos, & fastus frange procaces,
 Sacrilegique sciant, tua quid maledictio possit,
 Et quid Apostolicæ possit custodia clavis;
 Et memor Hesperix disjectam ulciscere classem,
 Merisque Iberorum lato vexilla profundo,
 Sanctorumque cruci tot corpora fixa probrosæ,
 Thermodoontæa nuper regnante puella.
 At tu si tenero mavis torpescere lecto
 Crescentesque negas hosti contundere vires,
 Tyrrenum implebit numerofo milite pontum,
 Signaque

(52)

85 Signaque Aventino ponet fulgentia colle:
 Reliquas veterum franget, flammisque cremabit,
 Sacraque calcabit pedibus tua colla profanis,
 Cujus gaudebant soleis dare basia reges.
 Nec tamen hunc bellis & aperto Marte laceffes,
 90 Irritus ille labor, tu callidus utere fraude,
 Quælibet hæreticis disponere retia fas est;
 Jamque ad consilium extremis rex magnus ab oris
 Patricios vocat, & procerum de stirpe creatos,
 Grandævosque patres trabeâ, canisque verendos;
 95 Hos tu membratim poteris conspergere in auras,
 Atque dare in cineres, nitrati pulveris igne
 Edibus injecto, quâ convenere, sub imis.
 Protinus ipse igitur quoscunque habet Anglia fidos
 Propositi, factique mone, quisquâne tuorum
 Audebit summi non jussa facessere Papæ.
 100 Perculsofque metu subito, casumque stupentes
 Invadat vel Gallus atrox, vel sævus Iberus.
 Sæcula sic illic tandem Mariana redibunt,
 Tuque in bellicosos iterum dominaberis Anglos.
 Et nequid timeas, divos divasque secundas
 Accipe, quotque tuis celebrantur numina fastis.
 105 Dixit & adscitos ponens malefidus amictus
 Fugit ad infandam, regnum illætabile, Lethen.
 Jam

86 Talis] Talis, 92 artus?] artus 93 tuorum!] tuorum,
 96 Britanni:] Britanni; 108 pontum,] Pontum,

110 Reliquas] Reliquias The 1673 errata call for Reliquias
 112 soleis]] In this case, the cut off circumflex serving as a
 diaeresis is over the i. 122 quoscunque] quoscumque
 125 casumque] casûque

(53)

Jam rosea Eoas pandens Tithonia portas
 Vestit inauratas redeunti lumine terras;
 Mæstaque adhuc nigri deplorans funera nati 135
 Irrigat ambrosiis montana cacumina guttis;
 Cum somnos pepulit stellatæ janitor aulæ
 Nocturnos visus, & somnia grata revolvens.
 Est locus æternâ septus caligine noctis
 Vasta ruinosi quondam fundamina tecti, 140
 Nunc torvi spelunca Phoni, Prodotæque bilinguis
 Effera quos uno peperit Discordia partu.
 Hic inter cæmenta jacent præruptaque saxa,
 Ossa inhumata virûm, & trajecta cadavera ferro;
 Hic Dolus intortis semper sedet ater ocellis, 145
 Jurgiaque, & stimulis armata Calumnia fauces.
 Et Furor, atque viæ moriendi mille videntur
 Et timor, exanguisque locum circumvolat Horror,
 Perpetuoque leves per muta silentia Manes
 Exululat, tellus & sanguine conscia stagnat. 150
 Ipsi etiam pavidi latitant penetralibus antri
 Et Phonos, & Prodotes, nulloque sequente per antrum
 Antrum horrens, scopulosum, atrum feralibus umbris
 Diffugiunt fontes, & retrò lumina vortunt,
 Hos pugiles Romæ per sæcula longa fideles 155
 Evocat antistes Babylonius, atque ita fatur.

Finibus

(54)

Finibus occiduis circumfufum incolit æquor
 Gens exosa mihi, prudens natura negavit
 Indignam penitus nostro conjungere mundo :
 Illuc, sic jubeo, celeri contendite gressu, 160
 Tartareoque leves diffentur pulvere in auras
 Et rex & pariter satrapæ, scelerata propago
 Et quotquot fidei caluere cupidine veræ
 Consilii socios adhibete, operisque ministros.
 Finierat, rigidi cupidè paruere gemelli. 165
 Interea longo flectens curvamine cœlos
 Despicit æthereâ dominus qui fulgurat arce,
 Vanaque perversæ ridet conamina turbæ,
 Atque sui causam populi volet ipse tueri.
 Esse ferunt spatium, quâ distat ab Aside terra 170
 Fertilis Europe, & spectat Mareotidas undas;
 Hic turris posita est Titanidos ardua Famæ
 Ærea, lata, sonans, rutilis vicinior astris
 Quàm superimpositum vel Athos vel Pelion Ossæ
 Mille fores aditusque patent, totidemque fenestræ, 175
 Amplaque per tenues translucent atria muros;
 Excitat hic varios plebs agglomerata fufurros;
 Qualiter instrepitant circum mulctralia bombis
 Agmina muscarum, aut texto per ovilia junco,
 Dum Canis æstivum cœli petit ardua culmen 180
 Ipsa

135 nati] In New York Public 1673 *only* the t is out of line.
 143 præruptaque] semifractaque 146 fauces.] fauces,
 148 timor,] Timor, 149 Manes] 1673 *errata* call for Manes.
 150 Exululat,] Exululant, Again, the 1673 *errata* call for
 Exululat This change makes it difficult to retain any claims
 for the superiority of the 1645 text, except, of course, senti-
 mental ones.

159 penitus] penitùs mundo:] mundo; 166 cœlos] cælos
 178 instrepitant] In all 1673 copies examined, the second i is
 broken.

(55)

Ipsa quidem summâ sedet ultrix matris in arce,
 Auribus innumeris cinctum caput cminet olli,
 Queis sonitum exiguum trahit, atque levissima captat
 Murmura, ab extremis patuli confinibus orbis.
 Nec tot Aristoride servator inique juvencæ 185
 Ifidos, immiti volvebas lumina vultu,
 Lumina non unquam tacito nutantia somno,
 Lumina subjectas lato spectantia terras.
 Istis illa solet loca luce carentia sæpe
 Perlustrare, etiam radianti impervia soli. 190
 Millenisque loquax auditaque visaque linguis
 Cuilibet effundit temeraria, verâque mendax
 Nunc minuit, modò confictis sermonibus auget.
 Sed tamen a nostro meruisti carmine laudes
 Fama, bonum quo non aliud veracius ullum, 195
 Nobis digna canis, nec te memorasse pigebit
 Carmine tam longo, servati scilicet Angli
 Officiis vaga diva tuis, tibi reddimus æqua.
 Te Deus æternos motu qui temperat ignes,
 Fulmine præmissis alloquitur, terrâque tremante : 200
 Fama files? an te latet impia Papistarum
 Conjurata cohors in meque meosque Britannos,
 Et nova sceptrigero cædes meditata Iacobo :
 Nec plura, illa statim sensit mandata Tonantis,

(56)

Et satis antè fugax stridentes induit alas, 205
 Induit & variis exilia corpora plumis ;
 Dextra tubam gestat Temesæo ex ære sonoram.
 Nec mora jam pennis cedentes remigat auras,
 Atque parum est cursu celeres prævertere nubes, 210
 Jam ventos, jam solis equos post terga reliquit :
 Et primò Angliacas solito de more per urbès
 Ambiguas voces, incertaque murmura spargit,
 Mox arguta dolos, & detestabile vulgat
 Proditionis opus, nec non facta horrida dictu, 215
 Authoresque addit sceleris, nec garrula cæcis
 Infidiis loca structa filet ; stupuere relatis,
 Et pariter juvenes, pariter tremuere puellæ,
 Effæti que senes pariter, tantæque ruinæ
 Sensus ad ætatem subitò penetraverat omnem
 Attamen interea populi miserescit ab alto 220
 Æthereus pater, & crudelibus obstitit ausis
 Papicolûm ; capti pœnas raptantur ad acres ;
 At pia thura Deo, & grati solvuntur honores ;
 Compita læta focis genialibus omnia fumant ;
 Turba choros juvenilis agit : Quintoque Novembris 225
 Nulla Dies toto occurrit celebratior anno.

Anno

Et

203 Iacobo:] Jacobo:

214 Proditionis] The Columbia note on this word is wrong, the word in 1645 in most copies being perfectly clear, except in the copy Professor Patterson was using.

(57)

Anno ætatis 17. In obitum.
Præfulis Eliensis.

Adhuc madentes rore squalebant genæ,
Et sicca nondum lumina ;
Adhuc liquentis imbre turgabant falis,
Quem nuper effudi pius,
Dum mæsta charo iusta perfolvi rogo
Wintoniensis præfulis.
Cum centilinguis Fama (proh semper mali
Cladisque vera nuntia)
Spargit per urbes divitis Britanniaë,
Populosque Neptuno fatos,
Cessisse morti, & ferreis sororibus
Te generis humani decus,
Qui rex sacrorum illâ fuisti in insulâ
Quæ nomen Anguillæ tenet.
Tunc inquietum pectus irâ protinus
Ebullicbat fervidâ,
Tumulis potentem sæpe devovens deam :
Nec vota Naso in Ibida
Concepit alto diriora pectore,
Graiusque vates parciùs

²⁰
Turpem

(58)

Turpem Lycambis execratus est dolum,
Sponsamque Neobolen suam.
At ecce diras ipse dum fundo graves,
Et imprecor neci necem,
Audisse tales videor attonitus sonos
Leni, sub aurâ, flamine :
Cæcos furores pone, pone vitream
Bilemque & irritas minas,
5 Quid temerè violas non nocenda numina,
Subitoque ad iras percita.
Non est, ut arbitraris elusus miser,
Mors atra Noctis filia,
Erebóve patre creta, sive Erinnye,
10 Vastóve nata sub Chao :
Ast illa cælo missa stellato, Dei
Messes ubique colligit ;
Animasque mole carnâ reconditas
In lucem & auras evocat :
15 Ut cum fugaces excitant Horæ diem
Themidos Jovisque filiaë ;
Et sempiterni ducit ad vultus patris ;
At iusta raptat impios
Sub regna furvi luctuosa Tartari,
Sedesque subterraneas

25

30

35

40

Hanc

Title. 1 obitum.] obitum 2 lumina;] lumina 15 irâ] irâ

22 Sponsamque] Sponsamque In the 1645 edition, the u is upside down in all copies examined. 29 Quid] In no 1673 copy examined is the u clearly printed.

(59)

Hanc ut vocantem lætus audivi, citò
 Foedum reliqui carcerem,
 Volatilesque faustus inter milites
 Ad astra sublimis feror :
 Vates ut olim raptus ad cœlum senex
 Auriga currus ignei,
 Non me Boötis terruere lucidi
 Sarraca tarda frigore, aut
 Formidolosi Scorpionis brachia,
 Non ensis Orion tuus.
 Prætervolavi fulgidi solis globum,
 Longèque sub pedibus deam
 Vidi triformem, dum coercebat suos
 Frænis dracones aureis.
 Erraticorum syderum per ordines,
 Per lacteas vehor plagas,
 Velocitatem sæpe miratus novam,
 Donec nitentes ad fores
 Ventum est Olympi, & regiam Chrystallinam, &
 Stratum smaragdis Atrium.
 Sed hic tacebo, nam quis effari queat
 Oriundus humano patre
 Amoenitates illius loci, mihi
 Sat est in æternum frui.

P

Naturam

(60)

Naturam non pati senium.

45

50

55

60

65

Heu quàm perpetuis erroribus acta fatiscit
 Avia mens hominum, tenebrisque immersa profun-
 Oedipodioniam volvit sub pectore noctem! (dis
 Quæ vesana suis metiri facta deorum
 Audet, & incisas leges adamante perenni 5
 Affimilare suis, nulloque solubile sæclo
 Consilium fati perituris alligat horis.
 Ergone marcescet fulcantibus obsita rugis
 Naturæ facies, & rerum publica mater
 Omniparum contracta uterum sterilescet ab ævo? 10
 Et se fassa senem malè certis passibus ibit
 Sidereum tremebunda caput? num tetra vetustas
 Annorumque æterna famēs, squalorque fixusque
 Sidera vexabunt? an & infatiabile Tempus
 Esuriet Cælum, rapietque in viscera patrem? 15
 Heu, potuitne suas imprudens Jupiter arces
 Hoc contra munisse nefas, & temporis isto
 Exemisse malo, gyrosque dedisse perennes?
 Ergo erit ut quandoque sono dilapsa tremendo
 Convexi tabulata ruant, atque obviu ictu 20
 Stridat uterque polus, superâque ut Olympius aulâ
 Decidat, horribilisque relectâ Gergone Pallas.

Qualis

63 Chrystallinam,] Crystallinam,

1 quàm]] The Columbia note is wrong. 2 tenebrisque;]
 tenebrisque 17 munisse] munisse temporis] Temporis
 18 perennes?] perennes? In 1645, the punctuation is the same
 mark encountered in *Elegy VI:22*.

(61)

Qualis in Ægæam proles Junonia Lemnoni
 Deturbata sacro cecidit de limine cæli.
 Tu quoque Phœbe tui casus imitabere nati
 Præcipiti curru, subitâque fexere ruinâ
 Pronus, & exinctâ fumabit lampade Nereus,
 Et dabit attonito feralia sibila ponto.
 Tunc etiam aërei divulsis sedibus Hæmi
 Dissultabit apex, imoque allisa barathro
 Terrebut Stygium dejecta Ceraunia Ditem
 In superos quibus usus erat, fraternaue bella.
 At pater omnipotens fundatis fortius astris
 Consuluit rerum summæ, certoque peregit
 Pondere fatorum lances, atque ordine summo
 Singula perpetuum iussit servare tenorem.
 Volvitur hinc lapsu mundi rota prima diurno;
 Raptat & ambit os sociâ vertigine cælos.
 Tardior haud solito Saturnus, & acer ut olim
 Fulmineum rutilat cristatâ casside Mavors.
 Floridus æternum Phœbus juvenile coruscat;
 Nec fovet effœtas loca per declivia terras
 Devexo temone Deus; sed semper amicâ
 Luce potens eadem currit per signa rotarum;
 Surgit odoratis pariter formosus ab Indis
 Æthereum pecus albenti qui cogit Olympo

P 2

Mane

(62)

Mane vocans, & ferus agens in pascua cœli,
 Temporis & gemino dispertit regna colore.
 25 Fulget, obitque vices alterno Delia cornu,
 Cæruleumque ignem paribus complectitur ulnis. 50
 Nec variant elementa fidem, solitôque fragore
 Lurida percussas jaculantur fulmina rupes.
 Nec per inane furit leviori murmure Corus,
 30 Stringit & armiferos æquali horrore Gelonos
 Trux Aquilo, spiratque hyemem, nimbosque volutat. 55
 Utque solet, Siculi diverberat ima Pelori
 Rex maris, & raucâ circumstrepit æquora conchâ
 Oceani Tubicen, nec vastâ mole minorem
 35 Ægæona ferunt dorso Balearica cete.
 Sed neque Terra tibi sæcli vigor ille vetusti 60
 Priscus abest, servatque suum Narcissus odorem,
 Et puer ille suum tenet & puer ille decorem
 Phœbe tuusque & Cypri tuus, nec ditior olim
 40 Terra datum sceleri celavit montibus aurum
 Conscia, vel sub aquis gemmas. Sic denique in ævum 65
 Ibit cunctarum series iustissima rerum,
 Donec flamma orbem populabitur ultima, latè
 Circumplexa polos, & vasti culmina cæli;
 45 Ingentique rogo flagrabit machina mundi.

De

33 pater] Pater 38 Raptat] Raptat, ambit os] ambitos
 40 Fulmineum] Fulmineum

47 cœli,] cæli, 51 elementa] The center descender of the m
 is broken in all 1673 copies examined. 67 populabitur] The l
 is badly worn in all 1673 copies examined. 69 mundi.] The
 i is broken at the bottom in all 1673 copies examined.

(63)

*De Idea Platonica quemadmodum
Aristoteles intellexit.*

Dicite sacrorum præfides nemorum deæ;
Tuque O noveni perbeata numinis
Memoria mater, quæque in immenso procul
Antro recumbis otiosa Æternitas,
Monumenta servans, & ratas leges Jovis,
Cælique fastos atque ephemeridas Deûm,
Quis ille primus cujus ex imagine
Natura solers finxit humanum genus,
Æternus, incorruptus, æquævus polo,
Unusque & universus, exemplar Dei?
Haud ille Palladis gemellus innubæ
Interna proles infidet menti Jovis;
Sed quamlibet natura sit communior,
Tamen seorsûs extat ad morem unius,
Et, mira, certo stringitur spatio loci;
Seu sempiternus ille syderum comes
Cæli pererrat ordines decemplicis,
Citimûmve terris incolit Lunæ globum:
Sive inter animas corpus adituras sedens
Obliviosas torpet ad Lethes aquas:

P 3

(64)

Sive in remotâ forte terrarum plagâ
Incedit ingens hominis archetypus gigas,
Et iis tremendus erigit celsum caput.
Atlante major portitore syderum.
Non cui profundum cæcitas lumen dedit
Diræus augur vidit hunc alto sinu;
Non hunc silenti nocte Plëiones nepos
Vatum sagaci præpes ostendit choro;
Non hunc sacerdos novit Assyrius, licet
Longos vetusti commemoret atavos Nini,
Priscumque Belon, inclytumque Osiridem.
Non ille trino gloriosus nomine
Ter magnus Hermes (ut sit arcani sciens)
Talem reliquit Isidis cultoribus.
At tu perenne ruris Academi decus
(Hæc monstra si tu primus induxit scholis)
Jam jam pœtas urbis exules tuæ
Revocabis, ipse fabulator maximus,
Aut institutor ipse migrabis foras.

25

30

35

Ad Patrem.

Nunc mea Pierios cupiam per pectora fontes
Irriguas torquere vias, totumque per ora

20
Sive

Volvere

8 folers] follers 11 innubæ] innub æ

De Idea Platonica Run over. 23 iis] diis 27 Plëiones]]
Columbia note is needless here, as magnification clearly shows
that in 1673 a diaeresis with the top cut off was used, and 1645,
a broken diaeresis was used, as in several other instances.
36 induxit] induxti 37 pœtas]] Cf. note to line 27 *supra*.

(65)

Volvere laxatum gemino de vertice rîvum ;
 Ut tenues oblita sonos audacibus alis
 Surgat in officium venerandi Musa parentis.
 Hoc utcunque tibi gratum pater optime carmen
 Exiguum meditatur opus, nec novimus ipsi
 Aptius à nobis quæ possunt munera donis
 Respondere tuis, quamvis nec maxima possint
 Respondere tuis, nedum ut par gratia donis
 Esse queat, vacuis quæ redditur arida verbis.
 Sed tamen hæc nostros ostendit pagina census,
 Et quod habemus opum chartâ numeravimus istâ,
 Quæ mihi sunt nullæ, nisi quas dedit aurea Clio
 Quas mihi semoto somni peperere sub antro,
 Et nemoris laureta sacri Parnassides umbræ.
 Nec tu vatis opus divinum despice carmen,
 Quo nihil æthereos ortus, & semina cæli,
 Nil magis humanam commendat origine mentem,
 Sancta Promethææ retinens vestigia flammæ.
 Carmen amant superi, tremebundaque Tartara carmen
 Ima ciere valet, divosque ligare profundos,
 Et triplici duos Manes adamante coerces.
 Carmine sepositi retegunt arcana futuri
 Phæbades, & tremulæ pallantes ora Sibyllæ ;
 Carmina sacrificus sollennes pangit ad aras
 P 4 Aurea

(66)

Aurea seu sternit motantem cornua taurum ;
 Seu cùm fata sagax fumantibus abdita fibris
 Consultit, & tepidis Parcam scrutatur in extis.
 Nos etiam patrium tunc cum repetemus Olympum, 30
 Æternæque moræ stabunt immobilis ævi,
 Ibimus auratis per cæli templa coronis,
 Dulcia suaviloquo sociantes carmina plectro,
 Astra quibus, geminique poli convexa sonabunt.
 Spiritus & rapidos qui circinat igneus orbes, 35
 Nunc quoque sydereis intercinit ipse choreis
 Immortale melos, & inenarrabile carmen ;
 Torrida dum rutilus compescit sibila serpens,
 Demissoque ferrox gladio mansuefeit Orion ;
 Stellarum nec sentit onus Maurusius Atlas. 40
 Carmina regales epulas ornare solebant,
 Cum nondum luxus, vastæque immensa vorago
 Nota gulæ, & modico spumabat cœna Lyæo.
 Tum de more sedens festa ad convivia vates
 Æsculeâ intonsos redimitus ab arbore crines, 45
 Heroumque actus, imitandaque gesta canebat,
 Et chaos, & positi latè fundamina mundi,
 Reptantesque Deos, & alentes numina glandes,
 Et nondum Ætneo quæsitum fulmen ab antro.
 Denique quid vocis modulamen inane juvabit, 50
 Verborum

5 officium] officium 8 possunt] possint 13 istâ,] istâ In 1645 there is a spacer mark like a square bracket at the end of the line, but no punctuation in any copy examined. The Columbia note is misleading.

35 orbes,] orbes, See 1645 notes on this line and the 1645 punctuation. 49 Ætneo] Ætnæo

(67)

Verborum sensusque vacans, numerique loquacis?
 Silvestres decet iste choros, non Orphea cantus,
 Qui tenuit fluvios & quercubus addidit aures
 Carmine, non citharâ, simulachraque functa canendo
 Compulit in lacrymas; habet has à carmine laudes. 55
 Nec tu perge precor sacras contemnere Musas,
 Nec vanas inopesque puta, quarum ipse peritus
 Munere, mille sonos numeros componis ad aptos,
 Millibus & vocem modulis variare canoram
 Doctus, Arionii meritò sis nominis hæres. 60
 Nunc tibi quid mirum, si me genuisse poëtam
 Contigerit, charo si tam propè sanguine juncti
 Cognatas artes, studiumque affine sequamur:
 Ipse volens Phœbus se dispertire duobus,
 Altera dona mihi, dedit altera dona parenti, 65
 Dividuumque Deum genitorque puerque tenemus.
 Tu tamen ut similes teneras odisse camœnas,
 Non odisse reor, neque enim, pater, ire jubebas
 Quà via lata patet, quà pronior area lucri,
 Certa que condendi fulget spes aurea nummi: 70
 Nec rapis ad leges, malè custodita que gentis
 Jura, nec insulsis damnas clamoribus aures.
 Sed magis excultam cupiens ditescere mentem,
 Me procul urbano strepitu, secessibus altis

Ab-

(68)

Abductum Aoniæ jucunda per otia ripæ 75
 Phœbæo lateri comitem finis ire beatum.
 Officium chari taceo commune parentis,
 Me poscunt majora, tuo pater optime sumptu
 Cùm mihi Romulæ patuit facundia linguæ,
 Et Latii veneres, & quæ Jovis ora decebant 80
 Grandia magniloquis elata vocabula Graiis,
 Addere suafisti quos jactat Gallia flores,
 Et quam degeneri novus Italus ore loquelam
 Fundit, Barbaricos testatus voce tumultus,
 Quæque Palæstinus loquitur mysteria vates. 85
 Denique quicquid habet cœlum, subjectaque cœlo
 Terra parens, terræque & cœlo interflus aer,
 Quicquid & unda tegit, pontique agitable marmor,
 Per te nosse licet, per te, si nosse libebit.
 Dimotâque venit spectanda scientia nube, 90
 Nudaque conspicuos inclinat ad oscula vultus,
 Ni fugisse velim, ni sit libâsse molestum.
 I nunc, confer opes quisquis maleficus avitas
 Austriaci gazas, Perdanaque regna præoptas.
 Quæ potuit majora pater tribuisse, vel ipse 95
 Jupiter, excepto, donâset ut omnia, cœlo?
 Non potiora dedit, quamvis & tuta fuissent,
 Publica qui juveni commisit lumina nato

Atque

58 Munere,]] The Columbia note is wrong. 69 Qua] The
 u is not clearly printed in any 1673 copy examined.

86 cœlum,] cælum, 90 Dimotâque] Dimotàque

(69)

Atque Hyperionios currus, & fræna diei,
 Et circum undantem radiatâ luce tiaram.
 Ergo ego jam doctæ pars quamlibet ima catervæ
 Viçtrices hederas inter, laurosque sedebo,
 Jamque nec obscurus populo miscebor inertî,
 Vitabuntque oculos vestigia nostra profanos.
 Este procul vigiles curæ, procul este querelæ,
 Invidiæque acies transverso tortilis hircuo,
 Sæva nec anguiferos extende Calumnia rictus;
 In me triste nihil fædissima turba potestis,
 Nec vestri sum juris ego; securaque tutus
 Pectora, vipereo gradiar sublimis ab ictu.

At tibi, chare pater, postquam non æqua merenti
 Posse referre datur, nec dona rependere factis,
 Sit memorâsse satis, repetitaque munera grato
 Percensere animo, fidæque reponere menti.

Et vos, O nostri, juvenilia carmina, lusus,
 Si modo perpetuos sperare audebitis annos,
 Et domini superesse rogo, lucemque tueri,
 Nec spisso rapient oblivia nigra sub Orco,
 Forfitan has laudes, decantatumque parentis
 Nomen, ad exemplum, fero servabitis ævo.

PSALM.

(70)

100



PSALM CXIV.

105 **Ι**Σραὴλ ὅτε παύσεις, ὅτ' ἀγλαὰ φῶς Ἰακώβ
 Ἀιγύπτου λίπε δῆμον, ἀπεχθία, βαρβαρόφρονον,
 Δὴ τότε μένον ἔην ὅσον γένος ἕς ἱσδα.
 Ἐν δὲ θεὸς λαοῖσι μίγα κρείων βασίλευεν.
 Εἶδε καὶ ἐντροπιάδην φύγαδ' ἐρρώσας θαλάσσαν
 Κύματι εἰλυμένη ῥοδία, ὅδ' ἄρ' ἐσυφελίχθη
 Ἰερὸς Ἰορδάνης ποτὶ ἀργυροειδέα πηγὴν.
 110 Ἐκ δ' ὕρα σκαρθμοῖσιν ἀπειρέσια κλονέοντο,
 Ὡς κρείοι σφριγόντες ὑπερφερόντι ἐν ἀλώῃ.
 Βασιότεροι δ' ἄμα πάσαι ἀναστρέψουσιν ἐρέπναι,
 Ὅσα παρὰ σύριγι εἴλη ὑπὸ μητέρει ἄρνης.
 Τίπτε σύγ' αἰνὰ θαλάσσαν πέλωρ φύγαδ' ἐρρώσας;
 Κύματι εἰλυμένη ῥοδία; τί δ' ἄρ' ἐσυφελίχθη
 Ἰερὸς Ἰορδάνης ποτὶ ἀργυροειδέα πηγὴν;
 115 Τίπτε ὕρα σκαρθμοῖσιν ἀπειρέσια κλονέοντο,
 Ὡς κρείοι σφριγόντες ὑπερφερόντι ἐν ἀλώῃ;
 Βασιότεροι τί δ' ἄρ' ὑμεῖς ἀναστρέψουσιν ἐρέπναι,
 Ὅσα παρὰ σύριγι εἴλη ὑπὸ μητέρει ἄρνης,
 Σείσο γαῖα τρέουσα θεὸν μεγάλ' ἐκτυπέοντα
 Γαῖα θεὸν τρέουσα ὑπατον σέβας Ἰσραηλίου
 120 Ὡς τε καὶ ἐν σπλάδων ποταμὸς χεῖ μαρμύροντας,
 Κρήνηντ' αἶναον πέτρης ὑπὸ δακρυόεσσης.

Philosophus

100 circum] circùm

As stated in the Introduction, accent and breathing marks are difficult and sometimes impossible to make out with certainty. Therefore, only differences between 1673 and 1645 words are recorded here for this and the following Greek poem. In both 1673 and 1645, the ligature ϑ is ου. Title. PSALM CXIV.] Psalm 114. 2 Ἀιγύπτου] Αἰγύπτου 15 σκαρθμοῖσιν] σκαρθμοῖσιν 16 σφριγόντης] σφριγόντες 18 μητέρει] μητέρι

(71)

*Philosophus ad regem quendam qui eum ignotum & in-
tem inter reos forte captum inscius damnaverat*
τὴν ὑπὸ θανάτῳ πορευόμενον & hac subito misit.

Ἦλ' ἀνα εἰ ὀλέσῃς με ἢ ἔννομον, εἰδὲ τιν' ἀνδρῶν
Δεινὸν ὅλως δέσσαντα, σφραγίστατον ἰσθι κέρηνον
Φηιδώας ἀφ' ἑλίου, τὸ δ' ὕστερον αὖθι νοήσεις,
Μαψιδίως δ' ἀρ' ἔπειτα πτόν περὶ θυμὸν ὀδυρήν,
Τοιόν δ' ἐκ πόλιος περὶ ἀνύμων ἀλκαρ ὀλέσας.

In Effigiei Ejus Sculptorem

Ἀμφὲς γαργεῖσθαι χεῖρ' ἑκάστω μὲν εἰκόνα
Φαῖνς τάχ' ἀντ' ὅρας εἶδ' αὐτοῦς βλέποντι
Τὸν δ' ἐκλυπῶτον ἐκ ὀπτηγόντες εἰλοῖ
Γελάτῃ φαῖνς δυσμήμημα ζυγάρου.

Ad Salsillam poetam Romanum ægrotantem.

SCAZONTES.

O Musa gressum quæ volens trahis claudum,
Vulcanioque tarda gaudes incesu,
Nec sentis illud in loco minus gratum,
Quàm cùm decentes flava Dæiope furas
Alternat aureum ante Junonis lectum,
Adesdum & hæc s'is verba pauca Salsillo

Refer,

(72)

Refer, camœna nostra cui tantum est cordi,
Quamque ille magnis prætulit immerito divis.
Hæc ergo alumnus ille Londini Milto,
Diebus hisce qui suum linquens nidum
Polique tractum, (pessimus ubi ventorum,
Insanientis impotensque pulmonis
Pernix anhela sub Jove exercet flabra)
Venit feraces Itali soli ad glebas,
Visum superbâ cognitas urbes famâ
Virofque doctæque indolem juventutis,
Tibi optat idem hic fausta multa Salsille,
Habitumque fesso corpori penitus sanum;
Cui nunc profunda bilis infestat renes,
Præcordiisque fixa damnosum spirat.
Nec id pepercit impia quòd tu Romano
Tam cultus ore Lesbium condis melos.
O dulce divûm munus, O salus Hebes
Germana! Tuque Phoebe morborum terror
Pythone cæso, five tu magis Pæan
Libenter audis, hic tuus sacerdos est.
Querceta Fauni, vosque rore vinoso
Colles benigni, mitis Evandri sedes,
Siquid salubre vallibus frondet vestris,
Levamen ægto ferte certatim vati.

10

15

20

25

30
Sic

Philosophus. Title. End of first line *in* / In most 1673 copies, the right hand ends of the first two lines of the title have suffered mutilation of some kind, and the end of the first line in most copies seems to be *in* / though it is obvious that the word should be *inson* / *tem* as in 1645. In British Museum 1076 f 19, Cambridge Trinity College Cap. W. 3¹, and Harvard 14485.12 copies, however, there is a trace after the *n* of the bottom of the *f* and measurement of all copies indicates that something is missing. 2 *damnaverat*,] Again, most 1673 copies seem to lack the comma, and only in the three copies mentioned above is it present. Text. 4 The entire line is different in 1673 and 1645. See 1645 Latin p. 70. 5 πόλιος] πόλεως *In Effigiei.* All copies examined read *Effigiei* and in all but one or two copies, the ligature *ff* is battered. *Ad Salsillum.* The title in italics is set in a single line in 1673, and in two lines, with the type a little smaller in the second, in 1645. *Romanum*] In several 1673 copies examined, there is a heavy blob of ink between the *R* and the *o* but most copies examined are free from it. 5 *lectum*,] *lectum*.

28 Evandri] Euandri

(73)

Sic ille charis redditus rursùm Musis
 Vicina dulci prata mulcebit cantu.
 Ipse inter atros emirabitur lucos
 Numa, ubi beatum degit otium æternum,
 Suam reclivis semper Ægeriam spectans.
 Tumidusque & ipse Tiberis hinc delinitus
 Spei favebit annuæ colonorum :
 Nec in sepulchris ibit obsessum reges
 Nimiùm sinistro latus irruens loro :
 Sed fræna melius temperabit undarum,
 Adusque curvi falsa regna Portumni.

35

40

(74)

Mansus.

*Joannes Baptista Mansus Marchio Villensis vir ingenii
 laude, tum literarum studio, nec non & bellica
 virtute apud Italos clarus in primis est. Ad quem
 Torquati Tassi dialogus extat de Amicitia scriptus ;
 erat enim Tassi amicissimus ; ab quo etiam inter Cam- 5
 panie principes celebratur, in illo poemate cui titulus
 Gerusalemme conquistata, lib. 20.*

Fra cavalier magnanimi, è cortesi
 Risplende il Manfo———

*Is authorem Neapoli commorantem summa benevolentia¹⁰
 prosecutus est, multaque ei detulit humanitatis offi-
 cia. Ad hunc itaque hospes ille antequam ab ea urbe
 discederet, ut ne ingratum se ostenderet, hoc carmen
 misit.*

HÆc quoque Manse tuæ meditantur carmina laudi
 Pierides, tibi Manse choro notissime Phœbi,

Quandoquidem ille alium haud æquo est dignatus ho-
 Post galli cineres, & Mecænatis Hetrusci. (nore,

Tu quoque si nostræ tantùm valet aura Camœnæ,
 Victrices hederas inter, laurosque sedebis. 5

Te pridem magno felix concordia Tasso
 Junxit, & æternis inscripsit nomina chartis.

Mox tibi dulciloquum non infcia Musa Marinum
 Tradidit, ille tuum dici se gaudet alumnum, ¹⁰

Dum

Mansus.

Introduction. 2 bellica] bellicâ 4 Amicitia] Amicitia
 10 summa] summâ benevolentia] benevolentia 12 ea] eâ
 2 choro notissime] choronotissime 4 galli] Galli

(75)

Dum canit Assyrios divûm prolixus amores ;
 Mollis & Aufonias stupefecit carmine nymphas.
 Ille itidem moriens tibi soli debita vates
 Offa tibi soli, supremæque vota reliquit.
 Nec manes pietas tua chara fefellit amici, 15
 Vidimus arridentem operoso ex ære poetam.
 Nec fatis hoc visum est in utrumque, & nec pia cessant
 Officia in tumulto, cupis integros rapere Orco,
 Quâ potes, atque avidas Parcarum eludere leges :
 Amborum genus, & variâ sub sorte peractam 20
 Describis vitam, moresque, & dona Minervæ ;
 Æmulus illius Mycalen qui natus ad altam
 Rettulit Æolii vitam facundus Homeri.
 Ergo ego te Cliûs & magni nomine Phœbi
 Manse pater, jubeo longum salvere per ævum 25
 Missus Hyperboreo juvenis peregrinus ab axe.
 Nec tu longinquam bonus aspérnabere musam,
 Quæ nuper gelidâ vix enutrita sub Arcto
 Imprudens Italas ausa est volitare per urbes.
 Nos etiam in nostro modulantes flumine cygnos 30
 Credimus obscuras noctis sensisse per umbras,
 Quâ Thamefis late puris argenteus urnis
 Oceani glaucos perfundit gurgite crines.
 Quin & in has quondam pervenit Tityrus oras. 35

Q

Sed

(76)

Sed neque nos genus incultum, nec inutile Phœbo, 35
 Quâ plaga septeno mundi sulcata Trione
 Brumalem patitur longâ sub nocte Booten.
 Nos etiam colimus Phœbum, nos munera Phœbo
 Flaventes spicas, & lutea mala canistris, 40
 Halantemque crocum (perhibet nisi vana vetustas)
 Misimus, & lectas Druidum de gente choreas.
 (Gens Druides antiqua sacris operata deorum
 Heroum laudes imitandaque gesta canebant)
 Hinc quoties festo cingunt altaria cantu
 Delo in herbosâ Graiæ de more puellæ 45
 Carminibus lætis memorant Corinœida Loxo,
 Fatidicamque Upin, cum flavicomâ Hecaërge
 Nuda Caledonio variatas pectora fuco.
 Fortunate senex, ergo quacunque per orbem
 Torquati decus, & nomen celebrabitur ingens, 50
 Claraque perpetui succrescet fama Marini,
 Tu quoque in ora frequens venies plausumque virorum,
 Et parili carpes iter immortale volatu.
 Dicetur tum sponte tuos habitâsse penates
 Cynthius, & famulas venisse ad limina Musas : 55
 At non sponte domum tamen idem, & regis adivit
 Rura Pheretiadæ cœlo fugitivus Apollo ;
 Ille licet magnum Alciden susceperat hospes ;
 Tantum

19 Quâ] Quâ 27 longinquam] longinquam musam,] Musam,
 28 gelidâ]] Columbia note is wrong. 32 late] latè
 34 oras.]] In some 1673 copies examined, the period is smeared,
 but in all copies examined there is no doubt that it is a period,
 though it requires a clear copy to make a smeared one certain.

46 Corinœida] Corinœida This is a typical example of several
 apparent differences set up by the Columbia notes that are mis-
 leading and raise unnecessary problems. Magnification here
 shows clearly, that in 1673, the attempt was made to put a
 diaeresis over the e in the usual fashion, by using a circumflex
 with the top cut off. The result was a mark that shows only
 the left hand part of the original circumflex, the i following,
 with its own dot, no doubt causing the defective printing of the
 mutilated circumflex. In 1645, a diaeresis was used, but it was
 worn, and the following 'i' troubled it enough that only the
 right hand dot of the diaeresis printed. The result is only an
 apparent difficulty that is clear enough under magnification.
 Both texts were trying to get a diaeresis over the e.
 47 Hecaërge] The same result, with variations in 1673, has
 occurred here as in line 46. 54 habitâsse] habitasse
 57 cœlo] cælo

(77)

Tantum ubi clamoros placuit vitare bubulcos,
 Nobile mansueti cessit Chironis in antrum,
 Irriguos inter saltus frondosaeque tecta
 Peneium prope rivum: ibi saepe sub ilice nigrâ
 Ad citharæ strepitum blandâ prece victus amici
 Exilij duos lenibat voce labores.
 Tum neque ripa suo, barathro nec fixa sub imo,
 Saxa stetero loco, nutat Trachinia rupes,
 Nec sentit solitas, immania pondera, silvas,
 Emotæque suis properant de collibus orni,
 Mulcenturque novo maculosi carmine lynces.
 Diis dilecte senex, te Jupiter æquus oportet
 Nascentem, & miti lustrarit lumine Phoebus,
 Atlantisque nepos; neque enim nisi charus ab ortu
 Diis superis poterit magno favisse poetæ.
 Hinc longæva tibi lento sub flore fenectus
 Vernat, & Ælonios lucratur vivida fusos,
 Nondum deciduos servans tibi frontis honores,
 Ingeniumque vicens, & adultum mentis acumen.
 O mihi si mea fors talem concedat amicum
 Phœbæos decorasse viros qui tam bene nôrit,
 Si quando indigenas revocabo in carmina reges,
 Arturumque etiam sub terris bella moventem;
 Ant dicam invictæ sociali fœdere mensæ,
 Q² Magnanimos

(78)

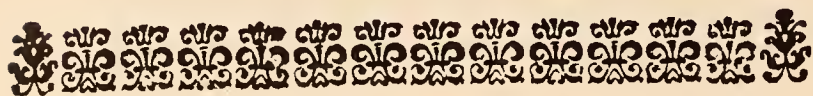
Magnanimos Heroas, & (O modo spiritus ad fit)
 60 Frangam Sæxonicas Britonum sub Marte phalanges.
 Tandem ubi non tacitæ permensus tempora vitæ, 85
 Annorumque satur cineri sua jura relinquam;
 Ille mihi lecto madidis astaret ocellis,
 Astanti sat erit si dicam sim tibi curæ;
 65 I le meos artus liventi morte solutos
 Curaret parvâ componi molliter urnâ. 90
 Forsitan & nostros ducat de marmore vultus,
 Nectens aut Paphiâ myrti aut Parnasside lauri
 Fronde comas, at ego securâ pace quiescam.
 70 Tum quoque, si qua fides, si præmia certa bonorum,
 Ipse ego cælicolûm semotus in æthera divûm, 95
 Quò labor & mens pura vehunt, atque ignea virtus
 Secreti hæc aliquâ mundi de parte videbo
 (Quantum fata sinunt) & totâ mente serenûm
 75 Ridens purpureo suffundar lumine vultus
 Et simul æthereo plaudam mihi lætus Olympo. 100

EPITAPHIUM

79 nôrit,] norit, 82 Ant] Aut The n in 1673 and in all copies examined is an inverted u rather than a true n. The Columbia text has emended this and carries no note.

83 ad fit)]] Columbia text reads adfit and has no note.

(79)



EPITAPHIUM DAMONIS.

A R G U M E N T U M.

Thyrsis & Damon ejusdem viciniae Pastores, eadem studia sequuti a pueritia amici erant, ut qui plurimum. Thyrsis animi causa profectus peregrè de obitu Damonis nuncium accepit. Domum postea reversus, & rem ita esse comperto, se, suamque solitudinem hoc carmine deplorat. Damonis autem sub persona hîc intelligitur Carolus Deodatus ex urbe Hetruriæ Luca Paterno genere oriundus, cætera Anglus; ingenio, doctrina, clarissimisque cæteris virtutibus, dum viveret, juvenis egregius.

Q 3 Epitaphium

(80)



EPITAPHIUM DAMONIS.

Himerides nymphæ (nam vos & Daphnia & Hy-
Et plorata diu meministis fata Bionis) (lan,
Dicite Sicelicum Thamefina per oppida carmen:
Quas miser effudit voces, quæ murmura Thyrsis,
Et quibus assiduis exercuit antra querelis, 5
Fluminaque, fontesque vagos, nemorumque recessus,
Dum sibi præreptum queritur Damona, neque altam
Luctibus exemit noctem loca sola perrerans.
Et jam bis viridi surgebat culmus arista,
Et totidem flavas numerabant horrea messes, 10
Ex quo summa dies tulerat Damona sub umbras,
Nec dum aderat Thyrsis; pastorem scilicet illum
Dulcis amor Musæ Thusca retinebat in urbe.
Ast ubi mens expleta domum, pecorisque relictæ
Cura vocat, simul assuetâ sedîtque sub ulmo, 15
Tum verò amissum tum denique sentit amicum,

Cœpit

The collation is of 1673, 1645, and ca. 1640. The collation of the ca. 1640 text presented in Columbia vol. XVIII., pages 642-43, is extremely unreliable. Title. EPITAPHIUM/DAMONIS./ ARGUMENTUM.]] EPITAPHIUM/DAMONIS./ ARGUMENTVM./ 1 THYrsis]] THYrsis, ejusdem]] ejusdem 2 Pastores,]] pastores, 3 pueritia] pueritiâ]] 4 plurimum] plurimùm]] causa] causâ]] 5 peregrè]] peregre 9 persona] personâ]] 10 Paterno] paterno]] 11 oriundus,]] oriundus, 12 clarissimisque]] clarissimisque 13 juvenis]] juvenis Catchword Epitaphium]] DAMON

Title. EPITAPHIUM/ DAMONIS./]] DAMON.

1 Hy-]] Hy-]] Hy- 3 carmen:]] carmen 5 querelis,]] (lan,]] (lan]] (lan

querelis 6 Fluminaque,]] Fluminaque nemorumque] The first m is broken or smeared in all 1673 copies examined. recessus,]] recessus 8 perrerans.]] pererrans.]] 11 umbras,]] umbras 12 Thyrsis;]] Thyrsis, 16 verò] vero]]

(81)

Cœpit & immensum sic exonerare dolorem.

Ite domum impasti, domino jam non vacat, agni.

Hei mihi! quæ terris, quæ dicam numina cœlo,

Postquam te immitti rapuerunt funere Damon;

Siccine nos linquis, tua sic sine nomine virtus

Ibit, & obscuris numero sociabitur umbris?

At non ille, animas virgæ qui dividit aureâ,

Ista velit, dignumque tui te ducat in agmen,

Ignavumque procul pecus arceat omne silentium.

Ite domum impasti, domino jam non vacat, agni.

Quicquid erit, certè nisi me lupo antè videbit,

Indeplorato non comminuere sepulchro,

Constabitque tuus tibi honos, longumque vigebit

Inter pastores: Illi tibi vota secundo

Solvere post Daphnin, post Daphnin dicere laudes

Gaudebunt, dum rura Pales, dum Faunus amabit:

Si quid id est, priscamque fidem coluisse, piùmque,

Palladiasque artes, sociùmque habuisse canorum.

Ite domum impasti, domino jam non vacat, agni.

Hæc tibi certa manent, tibi erunt hæc præmia Damon,

At mihi quid tandem fiet modò? quis mihi fidus

Hærebit lateri comes, ut tu sæpe solebas

Frigoribus duris, & per loca foeta pruinis,

Aut rapido sub sole, siti morientibus herbis?

Q 4

Sive

(82)

Sive opus in magnos fuit eminens ire leones

Aut avidos terrere lupos præsepibus altis;

Quis fando sopire diem, cantuque solebit?

Ite domum impasti, domino jam non vacat, agni.

Pectora cui credam? quis me lenire docebit

Mordaces curas, quis longam fallere noctem

Dulcibus alloquiis, grato cum sibilat igni

Molle pyrum, & nucibus strepitat focus, at malus auster

Miscet cuncta foris, & desuper intonat ulmo.

Ite domum impasti, domino jam non vacat, agni.

Aut æstate, dies medio dum vertitur axe,

Cum Pan æsculeâ somnum capit abditus umbræ,

Et repetunt sub aquis sibi nota sedilia nymphæ.

Pastoresque latent, stertit sub sepe colonus,

Quis mihi blanditiâsque tuas, quis tum mihi risus,

Cecropiosque sales referet, cultosque lepores?

Ite domum impasti, domino jam non vacat agni.

At jam solus agros, jam pascua solus oberro,

Sicubi ramosæ densantur vallibus umbræ,

Hic serum expecto, supra caput imber & Eurus

Triste sonant, fractæque agitata crepuscula silvæ.

Ite domum impasti, domino jam non vacat, agni.

Heu quam culta mihi prius arva procacibus herbis

Involvuntur, & ipsa situ seges alta fatiscit!

Innuba

17 Cœpit]] Cæpit 18 jam]] iam 19 mihi!]] mihi cœlo,]]
cœlo? 20 Damon;]] Damon! 23 aureâ,]] aureâ
24 agmen,]] agmen 26 jam]] iam 28 sepulchro,]] sepulchro,]]
29 vigebit In all 1673 copies examined, the last four letters of
this word are above the line of type. 30 Inter In all 1673
copies examined, the I is above the line of type. Illi]] illi,
38 comes,]] comes 39 foeta]] fæta 40 herbis?]] herbis

42 lupos]] But there is a space for the comma in 1645. lupos,
præsepibus]] præsepibus This is the first of these e. See note
to the ca. 1640 text, p. 356. 44 jam]] iam 49 ulmo.]] ulmo
50 jam]] iam 52 umbræ,]] umbræ 53 nymphæ.]] nymphæ,
55 Quis In no 1673 copy examined is the u clearly printed.
rifus,]] rifus 57 jam]] iam vacat]] vacat,]]
58 jam . . . jam]] iam . . . iam oberro,]] oberro
59 umbræ,]] umbræ 62 jam]] iam 63 quam]] quàm

(83)

Innubæ neglecto marcescit & uva racemo,
Nec myrteta juvant; ovium quoque tædet, at illæ
Moerent, inque suum convertunt ora magistrum.

Ite domum impasti, domino jam non vacat, agni.
Tityrus ad corylos vocat, Alpheſibœus ad ornos,
Ad salices Aegon, ad flumina pulcher Amyntas,
Hic gelidi fontes, hic illita gramina musco,
Hic Zephiri, hic placidas interſtrepit arbutus undas;
Ista canunt furdo, frutices ego naſtus abibam.

Ite domum impasti, domino jam non vacat, agni.
Mopſus ad hæc, nam me redeuntem forte notarat
(Et callebat avium linguas, & ſydera Mopſus)
Thyrſi quid hoc? dixit, quæ te coquit improba bilis?
Aut te perdit amor, aut te malè fascinat aſtrum,
Saturni grave sæpe fuit paſtoribus aſtrum,
Intimaque obliquo figit præcordia plumbo.

Ite domum impasti, domino jam non vacat, agni.
Mirantur nymphæ, & quid te Thyrſi futurum eſt?
Quid tibi viſ? aiunt, non hæc ſolet eſſe juventæ
Nubila frons, oculique truces, vultusque ſeveri,
Illa choros, luſusque leves, & ſemper amorem
Jure petit, bis ille miſer qui ſerus amavit.

Ite domum impasti, domino jam non vacat, agni.
Venit Hyas, Dryopéque, & filia Baucidis Aegle

Docta

(84)

65 Docta modos, citharæque ſciens, ſed perdita faſtu,
Venit Idumanii Chloris vicina fluenti; 90

Nil me blanditiæ, nil me ſolantia verba,
Nil me, ſi quid adeſt, movet, aut ſpes ulla futuri.

Ite domum impasti, domino jam non vacat, agni.
70 Hei mihi quam ſimiles ludunt per prata juvenci,
Omnes unanimi ſecum ſibi lege ſodales, 95

Nec magis hunc alio quiſquam ſecernit amicum
De grege, ſic denſi veniunt ad pabula thoës,
Inque vicem hirsuti paribus junguntur onagri;

Lex eadem pelagi, deſerto in littore Proteus
Agmina Phocarum numerat, vilisque volucrum 100

Paſſer habet ſemper quicum ſit, & omnia circum
Farra libens volitet, ſerò ſua tecta reviſens,

Quem ſi fors letho objecit, ſeu milvus adunco
Fata tulit roſtro, ſeu ſtravit arundine foſſor,
Protinus ille alium ſocio petit inde volatu. 105

Nos durum genus, & diris exercita fatiſ
Gens homines aliena animis, & pectore diſcors,
Vix ſibi quiſque parem de millibus invenit unum,
Aut ſi fors dederit tandem non aſpera votis,

85 Illum inopina dies quâ non ſperaveris horâ
Surripit, æternum linquens in ſæcula damnum. 110

Ite domum impasti, domino jam non vacat, agni. Heu

66 juvant;]] juvant, 67 Moerent,]] Mærent, magistrum.]]
magistrum 72 Zephiri,] Zephyri,]] 75 notarat]] notarat
78 aſtrum,]] aſtrum 80 plumbo.]] plumbo 83 aiunt,]
ajunt,]] 84 ſeveri,]] ſeveri 86 Jure]] Iure 88 &]] et

90 fluenti;]] fluenti, 91 verba,]] verba 94 juvenci,]] juvenci
98 onagri;]] onagri, 102 volitet,]] volitet 107 Gens
homines]] Gens, homines, diſcors,]] diſcors

(85)

Heu quis me ignotas traxit vagus error in oras
 Ire per aëreas rupes, Alpemque nivofam !
 Ecquid erat tanti Romam vidisse sepultam ?
 Quamvis illa foret, qualem dum viferet olim,
 Tityrus ipse suas & oves & rura reliquit ;
 Ut te tam dulci possem caruisse fodale,
 Possem tot maria alta, tot interponere montes,
 Tot sylvas, tot saxa tibi, fluviosque sonantes.
 Ah certè extremùm licuisset tangere dextram,
 Et bene compositos placidè morientis ocellos,
 Et dixisse vale, nostri memor ibis ad astra.

Ite domum impasti, domino jam non vacat, agni.
 Quamquam etiam vestri nunquam meminisse pigebit
 Pastores Thufci, Musis operara juventus,
 Hic Charis, atque Lepos ; & Thuscus tu quoque Damon.
 Antiqua genus unde petis Lucumonis ab urbe.
 O ego quantus eram, gelidi cum stratus ad Arni
 Murmura, populeumque nemus, quà mollior herba,
 Carpere nunc violas, nunc summas carpere myrtos,
 Et potui Lycidæ certantem audire Menalcam.
 Ipse etiam tentare ausus sum, nec puto multùm
 Displicui, nam sunt & apud me munera vestra
 Fiscellæ ; calathique & cerea vincla cicutæ,
 Quin & nostra suas docuerunt nomina fagos

115

120

130

135

Et

(86)

Et Datis, & Francinus, erant & vocibus ambo
 Et studiis noti, Lydorum sanguinis ambo.

Ite domum impasti, domino jam non vacat, agni.
 Hæc mihi tum læto dictabat roscida lunâ,
 Dum solus teneros claudebam cratibus hædos.
 Ah quoties dixi, cùm te cinis ater habebat,
 Nunc canit, aut lepori nunc tendit retia Damon,
 Vimina nunc texit, varios sibi quod sit in usus ;
 Et quæ tum facili sperabam mente futura
 Arripui voto levis, & præsentia finxi,
 Heus bone numquid agis ? nisi te quid forte retardat,
 Imus ? & argutâ paulùm recubamus in umbra,
 Aut ad aquas Colni, aut ubi jugera Cassibelauni ?
 Tu mihi percurres medicos, tua gramina, succos,
 Helleborùmque, humilèsque crocos, foliùmque hyacinthi ?
 Quasque habet ista palus herbas, artesque medentùm,
 Ah pereant herbæ, pereant artesque medentùm
 Gramina, postquam ipsi nil profecere magistro.
 Ipse etiam, nam nescio quid mihi grande sonabat
 Fistula, ab undecimâ jam lux est altera nocte,
 Et tum forte novis admoram labra cicutis,
 Dissiluire tamen rupta compage, nec ultra
 Ferre graves potuere sonos, dubito quoque ne sim
 Turgidulus, tamen & referam, vos cedite silvæ.

140

145

150

155

160

Ite

114 aëreas]] aereas 118 Ut]] Vt fodale,]] fodale
 127 Damon.] Damon,] Damon. 129 eram,]] eram
 131 myrtos,]] myrtos 132 Menalcam.]] Menalcam,
 135 Fiscellæ;]] Fiscellæ,]]

139 jam]] iam 141 hædos.]] hædos. 147 retardat,]]
 retardat 151 foliùmque] foliùmque] foliùmq; hyacinthi.]
 All 1673 copies examined have the comma out of line.
 152 medentùm,]] medentum, 153 Ah]] (Ah medentùm)]
 medentum 154 magistro.]] magistro.) 156 jam]] iam
 160 silvæ.]] silvæ

(87)

Ite domum impasti, domino jam non vacat, agni.
 Ipse ego Dardanias Rutupina per æquora puppes
 Dicam, & Pandrasidos regnum vetus Inogeniæ,
 Brennùmque Arviragùmque duces, priscùmque Belinu:
 Et tandem Armoricos Britonum sub lege colonos; 165
 Tum gravidam Arturo fatali fraude Jögernen
 Mendaces vultus, assumptaque Gorlōis arma,
 Merlini dolus. O mihi tum si vita superfit,
 Tu procul annoſa pendebis fistula pinu
 Multùm oblita mihi, aut patriis mutata camœnis 170
 Brittonicum strides, quid enim? omnia non licet uni
 Non sperâſſe uni licet omnia, mi ſatis ampla
 Merces, & mihi grande decus (ſim ignotus in ævum
 Tum licet, externo penitùſque inglorius orbi)
 Si me flava comas legat Uſa, & potor Alauni, 175
 Vorticibùſque frequens Abra, & nemus omne Treantæ,
 Et Themefis meus ante omnes, & ſuſca metallis
 Tamara, & extremis me diſcant Orcades undis.

Ite domum impasti, domino jam non vacat, agni.
 Hæc tibi ſervabam lentâ ſub cortice lauri, 180
 Hæc, & plura ſimul, tum quæ mihi pocula Manſus,
 Manſus Chalcidicæ non ultima gloria ripæ
 Bina dedit, mirum artis opus, mirandus & ipſe,
 Et circùm gemino cælaverat argumento:

In

(88)

In medio rubri maris unda, & odoriferum ver 185
 Littora longa Arabum, & ſudantes baſama ſilvæ,
 Has inter Phoenix divina avis, unica terris
 Cæruleùm fulgens diverſicoloribus alis
 Auroram vitreis ſurgentem reſpicit undis.
 Parte alia polus omnipatens, & magnus Olympus, 190
 Quis putet? hic quoq; Amor, pictæq; in nube pharetræ,
 Arma coruſca faces, & ſpicula tincta pyropo;
 Nec tenues animas, pectùſque ignobile vulgi
 Hinc ſerit, at circùm flammantia lumina torquens
 Semper in erectum ſpargit ſua tela per orbes 195
 Impiger, & pronos nunquam collimat ad ictus,
 Hinc mentes ardere ſacræ, formæque decorum.

Tu quoque in his, nec me fallit ſpes lubrica Damon,
 Tu quoque in his certè es, nam quò tua dulcis abiret
 Sanctâque ſimplicitas, nam quò tua candida virtus? 200
 Nec te Lethæo ſas quæſiſſe ſub orco,
 Nec tibi conveniunt lacrymæ, nec flebimus ultrâ,
 Ite procul lacrymæ, purum colit æthera Damon,
 Æthera purus habet, pluvium pede reppulit arcum;
 Heroùmque animas inter, divòſque perennes, 205
 Æthereos haurit latices & gaudia potat
 Ore Sacro. Quin tu cœli poſt jura recepta
 Dexter ades, placidùſque fave quicunque vocaris,

ueS

161 jam]] iam agni.]] agni 162 æquora]] equora
 163 Inogeniæ,]] Inogeniæ 164 Brennùmque]] Brennùmque]]
 priscùmque]] priscùmque]] Belinum, There are two ſtates of
 1673: the one, in which neither the m or comma printed, though
 both were intended and ſet; the other, in which the m failed
 to print, but in which the comma printed following the ſpace
 occupied by the m which failed to print. The Columbia note
 is inadequate, as every 1673 copy examined ſhows traces under
 magnification of comma; all ſhow ſpace for both m and comma;
 and ſome ſhow veſtiges of the m.]] Belinum 166 Jögernen]]
 Jögernen 167 Gorlōis]] Gorlois arma,]] arma
 170 Multùm]] Multùm]] camœnis]] camænis 172 ſperâſſe]]
 ſperâſſe]] 175 Uſa,]] Uſa, 178 undis.]] undis 179 jam]]
 iam 180 Hæc]] Hæc lauri,]] lauri 181 Manſus,]] Manſus
 183 dedit,]] dedit 184 circùm]] circum

186 ſilvæ,]] ſilvæ 188 Cæruleùm]] Cæruleum 190 polus]]
 Polus 191 quoq;]] quoque]] Amor,]] Amor pictæq;]]
 pictæque]] pharetræ,]] pharetræ 192 pyropo;]] pyropo
 197 formæque]] formæque 202 lacrymæ,]] lachrymæ,
 203 lacrymæ,]] lachrymæ, æthera]] æthera 204 Æthera]]
 Aethera arcum;]] arcum 205 perennes,]] perennes
 206 Æthereos]] Aethereos The Columbia note in appendix is
 meaningless, as there are no capitalized ligatures, Æ, in the
 entire ca. 1640 edition. 208 quicunque]] quicunque
 Catchword ueS] Backwards in all 1673 copies examined.

(89)

Seu tu noster eris Damon, five æquior audis
 Diodotus, quo te divino nomine cuncti
 Cœlicolæ nôrint, sylvisque vocabere Damon.
 Quòd tibi purpureus pudor, & sine labe juvenus
 Grata fuit, quòd nulla tori libata voluptas,
 En etiam tibi virginæ servantur honores;
 Ipse caput nitidum cinctus rutilante corona,
 Letaque frondentis gestans umbracula palmæ
 Æternum perages immortales hymenæos;
 Cantus ubi, choreisque furit lyra mista beatis,
 Festa Sionæo bacchantur & Orgia Thyrsæ.

210

215

(90)

Jan. 23. 1646.

*Ad Joannem Rousium Oxoniensis Academiae
 Bibliothecarium.*

*De libro Poematum amisso, quem ille sibi denuo
 mitti postulabat, ut cum aliis nostris in
 Bibliotheca publica reponeret, Ode.*

Strophe 1.

G Emelle cultu simplici gaudens liber,
 Fronde licet geminâ,
 Munditiæque nitens non operosâ,
 Quam manus attulit
 Juvenilis olim,
 Sedula tamen haud nimii Poetæ;
 Dum vagus Ausonias nunc per umbras
 Nunc Britannica per vireta lufit
 Insons populi, barbitoque devius
 Indulfit patrio, mox itidem pectine Daunio
 Longinquum intonuit melos
 Vicinis, & humum vix tetigit pede;

5

10

Jan. 23.

Antistrophe.

209 æquior]] equior 211 Cœlicolæ]] Cœlicolæ nôrint,
 norint,]] 212 Quòd]] Quod 214 honores;]] honores,
 216 Letaque]] Probably should be 'Lætaque'. Letaque
 umbracula]] umbtacula 217 Æternum]] Æternum]] Æternum]]
 hymenæos;]] hymenæos 218 beatis,]] beatis 219 Sionæo]]
 Sionæo Orgia]] Orgia]]

The only text ever printed by Milton so far as we know is the 1673. The well-known manuscript copy in the Bodleian Library, often spoken of as if it had been written by Milton himself, is reproduced on p. 458ff. As a matter of fact, the *ms.* is in a set hand, and has no known textual value.

(91)

Antistrophe.

Quis te, parve liber, quis te fratribus
 Subduxit reliquis dolo?
 Cum tu missus ab urbe,
 Docto jugiter obsecrante amico,
 Illustre tendebas iter
 Thamæsis ad incunabula
 Cærulei patris,
 Fontes ubi limpidi
 Aonidum, thyasusque sacer
 Orbi notus per immensos
 Temporum lapsus redeunte cœlo,
 Celeberque futurus in ævum;

Strophe 2.

Modò quis deus, aut editus deo
 Pristinam gentis miseratus indolem
 (Si fatis noxas luimus priores
 Mollique luxu degener otium)
 Tollat nefandos civium tumultus,
 Almaque revocet studia sanctus
 Et relegatas sine sede Mufas
 Jam penè totis finibus Angligenum;

R

Immun-

(92)

Immundasque volucres
 Unguibus imminentes
 Figat Apollineâ pharetrâ,
 Phinæamque abigat pestem procul amne Pegaseo.

35

Antistrophe.

Quin tu, libelle, nuntii licet malâ
 Fide, vel oscitantiâ
 Semel erraveris agmine fratrum,
 Seu quis te teneat specus,
 Seu qua te latebra, forsan unde vili
 Callo tereris institoris infulsi,
 Lætare felix, en iterum tibi
 Spes nova fulget posse profundam
 Fugere Lethen, vehique Superam
 In Jovis aulam remige pennâ;

40

45

Strophe 3.

Nam te Rotius sui
 Optat peculî, numeroque iusto
 Sibi pollicitum queritur abesse,
 Rogatque venias ille cujus inclyta
 Sunt data virum monumenta curæ:
 Téque adytis etiam sacris

50

Volvit

(93)

Voluit reponi quibus & ipse præfidet
 Æternorum opetum custos fidelis,
 Quæstorque gazæ nobilioris;
 Quàm cui præfuit Iön
 Clarus Erechtheides
 Opulenta dei per templa parentis
 Fulvosque tripodas, donaque Delphica
 Ion Actæa genitus Creusâ.

Antistrophe.

Ergo tu visere lucos
 Musarum ibis amœnos,
 Diamque Phoebi rursus ibis in domum
 Oxoniâ quam valle colit
 Delo posthabitâ,
 Bifidôque Parnassi jugo:
 Ibis honestus,
 Postquam egregiam tu quoque sortem
 Nactus abis, dextri præce sollicitatus amici.
 Illic legèris inter alta nomina
 Authorum, Graiæ simul & Latinæ
 Antiqua gentis lumina, & verum decus.

R 2

Epodos.

(94)

Epodos.

55 Vos tandem haud vacui mei labores,
 Quicquid hoc sterile fudit ingenium,
 Jam serò placidam sperare jubeo 75
 Perfunctam invidiâ requiem, sedesque beatas
 Quas bonus Hermes
 60 Et tutela dabit solers Roûsi,
 Quò neque lingua procax vulgi penetrabit, atque longè
 Turba legentum pravâ faceffet; 80
 At ultimi nepotes,
 Et cordatior ætas
 Judicia rebus æquiora forsitan
 Adhibebit integro sinu.
 65 Tum livore sepulto, 85
 Si quid meremur sana posteritas sciet
 Roûsio favente.

70 Ode tribus constat Strophis, totidémque Antistrophis
 unâ demum epodo clausis, quas, tametsi omnes nec versuum
 numero, nec certis ubique colis exactè respondeant, ita
 tamen secuimus, commodè legendi potius, quam ad an-
 tiquos concinendi modos rationem spectantes. Alioquin
 hoc genus rectiùs fortasse dici monostrophicum debue-
 rat. Metra partim sunt χῆ χῆσιν partim ἀπλελυμένα. Pha-
 leucia quæ sunt, spondæum tertio loco bis admittunt,
 quod idem in secundo loco Catullus ad libitum fecit.

O F

The Latin poems end at the foot of this page, and the next page in the volume, page 95, is the beginning of *Of Education* as the catchword on page 94 indicates.

POEMS
BOTH ENGLISH AND LATIN
(1645)

POEMS, BOTH ENGLISH AND LATIN, 1645

INTRODUCTION

MILTON PRINTED in 1645 most, perhaps all, of the poems, English, Greek, Italian, and Latin, which he had written up to that time and which he wished to preserve and acknowledge. This small volume, now a great rarity in sound condition, was printed and published in London, by Ruth Raworth and Humphrey Moseley, respectively. We cannot be certain of its precise date of publication within some months. It was entered in the *Stationers Register* 6 October 1645; the title page bears the date 1645; the Thomason copy, British Museum E.1126., has the manuscript date Jan. 2 before the word **LONDON**, near the foot of the page. Those are the facts; but the book might have appeared at any time between August, 1645, and January 2, 1645 O.S. or 1646 as we would write it today.

The relationships between the publisher, Moseley, and Milton are unknown, and this book is the only publishing Moseley ever did for Milton. Probably he was selected because he had already published many volumes of poetry and other literary works. The printer, Ruth Raworth, is another story. There is some reason to believe that her husband, John Raworth, printed *Comus* for Henry Lawes in 1637; see page 262. John Raworth died, according to Plomer's *Dictionary of Printers*, in July, 1645, and his will was filed in August of the same summer. Milton was then living in Aldersgate Street, only a short distance from the bookseller, George Thomason, with whom he was already well acquainted; see *Sonnet XIV*. John Raworth, made free of the Stationers Company according to Plomer, about 1632, had printed books for Thomason, though no poetry so far as is known. What more natural than the selection of the widow of the recently deceased John as the printer of the volume of poems registered for Moseley about the time Raworth's will was filed?

Although over twenty different actual copies of this edition have been examined, it is today scarcely possible to describe bibliographically the exact form in which the book first appeared. But the only persistent uncertainty is concerned with the end papers and binding. No copy examined (Harvard, Boston Public Library, New York Public Library, Texas, Yale, Cambridge, Bodleian, British Museum, Folger, Illinois, Pershing) can be certainly designated as being now bound as it was originally. There are apparently only about a dozen copies extant that are in sound enough condition with all printed matter present to constitute a basis on which to erect a description of the contents, and no copy examined seemed to be in its original binding, *i.e.*, in a binding that certainly was as old as the middle of the seventeenth century. But aside from the end papers, the remainder of the book can be very accurately described bibliographically. There are four leaves bound before the text of the English poems. The first of these leaves, but present in less than half the copies examined, has its apparent recto blank, with the crudely cut, but well drawn portrait by William Marshall on the apparent verso. The second leaf recto contains the title page, with its verso blank, then leaves **a₃** and **a₄** follow, containing the four pages in order of Moseley's **The Stationer to the Reader**. There are no Table of Contents or *errata* leaves or pages in this edition. The text of the English poems begins on the recto of signature **A** on page 1, and continues through page 120, signature [**H_{4v}**]; after which, in most but not all copies extant, the Latin title page appears on signature [**A**] and page [1], continuing through page 84, signature [**F_{4v}**], with no omissions. The signatures are in double fours, or ordinary small octavo gatherings, the printed sheet having been folded three times. That is, both English and Latin poems were separately paginated and signed. They may or may not have been separately printed. In the English poems, page [67], signature [**E_{2r}**] bears a separate title page for

[*Comus*], page [68], signature [E_{2v}], being blank. There is no blank leaf between the English and Latin poems in any copy examined. There can be no doubt that the poems were issued and sold in three different bindings or forms, namely, with English and Latin poems bound together as in most copies extant, with the English poems followed by the Latin, although Boston Public Library B.4178.14 has the Latin poems bound before the English. Secondly, the English poems were bound and issued separately, though rarely so found extant today, and usually treated as a defective copy, though it is doubtful if British Museum G.18844. should be so treated. Thirdly, the Latin poems were bound and issued separately, (see Milton's letter to Dati, 21 April 1647, *Fam. Ep.* 10, Columbia 12:45) as the Illinois copy and one or two others testify.

The paper used for this edition is mainly single cap which ranges in size before trimming from twelve by fifteen inches to about fourteen by seventeen inches. Perhaps an occasional sheet of double cap paper was used, but no sheet in any copy examined had its watermark in a position that would prove the sheet a double cap one. Most of the paper carries a foolscap watermark, similar to, but not identical with Heawood number 46, and always without Heawood's superimposed initial carrying device. But some of the paper, frequently the preliminary leaves, and sometimes a gathering or two in the text itself, usually in the Latin poems, bears a watermark about two inches square similar to Briquet's (1907) numbers 15,925–15,950, the double tower with peaked roof between the two towers. No copy examined carried the foolscap watermark in the preliminary leaves. The watermarks throughout the volume, including preliminary leaves and both parts, usually appear at the top of the bound edges of the paper, making the double tower difficult to identify, as it appears on leaves 2 and 3 and then on their conjugates, 6 and 7 respectively. The paper with either watermark is probably French, Flemish, or Dutch. The size of the finished book would argue for the regular use of single sheets of cap paper, with occasional use of half sheets, and perhaps even less frequently a double cap sheet may have been used, though no such sheet was found in any copy examined. The single cap sheets were probably originally about thirteen by seventeen inches folded three times after recto and verso printings. No copy examined showed untrimmed edges anywhere. The chain lines are vertical on the page, and orientation of the original sheet is therefore fairly easy. In one or two copies examined, the watermark, in both cases the double tower, occurs on the portrait leaf. As the fragment of watermark on these two portraits is on the outer, not the inner margin of the leaf, it is obvious that the portrait leaf was originally printed recto with the title page, then cut, and the print made to appear as a verso printing in order that it might face the title page. In both cases, the other quarter of its watermark appears at the top inner edge of the title page leaf.

This 1645 volume was relatively carefully printed, and few variants between different copies of the edition are to be found. The text of the English poems, as might perhaps be expected, is somewhat better than that of the Latin; but neither English nor Latin is entirely free from defects, though there is no *errata* list. Titles occur for each poem, except the sonnets, which are numbered only.

The type of the 1645 edition is of some interest here. The font was a poor one, though better than many of its day. Little enough is known of its history; but apparently it had been designed, like most English roman face type, as a copy of Garamond roman face in Flanders, Holland, or France, and may be traced back a number of years before 1645, but only in England. It was certainly cut, if not as certainly cast abroad. The type, or at least its matrices, may have been in England as early as 1580, or have reached there any time before 1630. John Raworth, Ruth's husband, was made free of the Stationers Company in 1632, according to Plomer's *Dictionary*. Brerewood's *Logic* of 1638 printed by John is the earliest of his printings consulted, and contains much of the same type found in Milton's 1645 *Poems*, obviously not new type even then.

The type and the manner in which it has been used have some peculiarities. There is a tendency, soon noticeable with careful reading, to put a comma before the word 'and' whenever and wherever the word occurs and without much regard to any other factor. The compositor also tended to set too little space between words; but frequently set too much space before a punctuation mark. Many pages exhibit in the tilt of the lines the exact amount of type which the compositor could conveniently hold in his stick, the alignment often being by a 'handful' of eight or ten lines.

The font of type used, as already implied, was almost ancient. Worn and broken letters abound, as the notes herein indicate. But most noticeable are the frequent curled s's, smaller than the normal curled s's of the font. These small curled s's occur time after time throughout the book, there being probably two hundred of them. The long f's never exhibit this deviation from the one font. The ligatures generally and æ in particular are frequently from another and usually smaller font, except œ which usually looks larger than it should, but which was probably normal to this font. *Elegy VII*, page 37 of the Latin poems, line 46, presents both æ too small and œ too large in the same word, *Phœbæus*. There are in fact three different æ ligatures employed, one being to all appearances normal and properly belonging to the font being used; the second, the one already mentioned that is smaller than normal; and a third that is larger than normal, found on page 53 of the Latin poems, *In quintum Novembris*, line 168, *turbæ*, in this case the a element is somewhat distorted, but in other cases, the ligature æ is remarkable only for its size. The capital W's tend to be too large, or to descend below the line of the type. Occasionally a small r is used; but on the whole, aside from the ligatures, the type is fairly regular.

The rules and small ornaments employed, probably uniformly made of metal because of their small size, had probably had about the same history as the type. Decorated capitals are used very little, only one decorated open block appearing in the English poems, page 75, with letter B inserted, and one in the Latin poems, page 11, with letter T inserted, this same open block having been used also on page 69 of the English poems at the beginning of the Lawes letter. The true decorated initials, each probably a zinc cut, are the I on English a_{3r}, the I (entirely different) on English page 71 opening the Wotton letter, and the H beginning the Latin foreword on page 3 of the Latin poems. The decorations proper are to be found on page a_{3r} at the top of the page, a two part border; English page 1, above the text, a (?) metal ornament about three inches wide and an inch high, with Tudor rose in the center and all over decoration; English page 65, balancing the lower half of the page, the top row of the border on page a_{3r} upright above the large capital E signature evenly spaced below with the same row of the same ornament reversed below the E; English page [67], the same ornament that appeared on page 1 appears again here near the bottom of the page, but above the line *Anno Dom. 1645.*; English page 69, a single row of different ornaments but of the same size as heretofore appears at the top of the page; English page 74, a single line of small ornaments, mostly stylized thistles, appears at the top of the page; English page 75, at the top of the page appears a quadruple row of ornaments, rows 1 and 4 being the same ornaments as appeared on page 67, the top row upright, and the bottom row reversed, with rows 2 and 3 forming a pattern; English page 120, single row of small ornaments identical with the top of the double row on a_{3r}; Latin title page, another metal (?) cut, different from that on English page 1, Tudor rose with allover design, about one and five-sixteenths inches wide by one and one-half inches high; Latin page 3, a single row of small ornaments as on English page 120 at the top of the page; Latin page 9, a single row of ornaments unlike any used before them; Latin page 10, single row of ornaments like the bottom row of the two rows at the top of a_{3r}; Latin

page 11, at the top of the page, a single row of ornaments like rows 1 and 4 on English page 75; Latin page 43, a single row of ornaments like those on Latin page 9, but reversed; Latin page 44, at the top of the page, a single row of ornaments as on Latin page 11; Latin page 77, at the top of the page, a single row of ornaments as on Latin page 44, but slightly larger castings; Latin page 78, at the top of the page, a single row of ornaments like those on Latin page 9.

There are two slightly different states of the English title page, probably only the last line having been reset, and there is probably no way in which the priority of the one over the other can ever be determined. The entire last line has been moved from its position in the other state; but no other part of the page has been changed.

The Latin title page is of no special interest, and, unlike that of the 1673 *Poems*, introduces no new problem of printer, the initials *R.R.* of 1645 without doubt standing for Ruth Raworth.

The collations are based on eight actual and twenty-five photostat and film copies of the 1645 *Poems*, a list of which copies follows.

The copy reproduced is Illinois Spencer for text, and Illinois Gannon for portrait and 'other' title page.

LIST OF 1645 COPIES USED IN THIS EDITION

Originals. IU: 1645; 1645, copy 2; Gannon 6993/3; Baxter, Latin Poems only; Drexel-Penrose; McLeish; Maggs; Spencer.

Photostatic Copy. British Museum E.1126.

Film Copies. Bodleian Library: 8°.S.8.Art.BS.; Douce M. 483. Lacks *Comus* and Latin Poems. Boston Public Library: G.177.8.; B.4178.14. Latin Poems bound before the English. British Museum: C.12.d.20. Lacks *Comus*; G.18844. Lacks *Comus* and Latin Poems. California, University of, at Los Angeles: Clark Copy. Cambridge, Trinity College Library: C.11.151. Folger Library: 272; 534. Huntington Library: 105740. Harvard University: Aldrich 155.10.; 14485.11.5.; 14485.11. Johns Hopkins University: 352. Morgan Library. Newberry Library: Case Y.185.M.6364. New York Public Library. Pershing, James Hammond, Denver, Colorado. Princeton University: Ex. 3859.3698.14. Texas University: Stark; Wrenn. Wellesley College Library. Yale University Library: Elizabethan Club.



This portrait is one of the two completely authentic ones that we have of John Milton. This one, W.M. sculp. if the signature at the bottom of the verse applies as it probably does also to the portrait and its adornments, was well drawn; but the cut, almost certainly copper, is very bad. Masson (*Life*, 3:459 and note) translated Milton's Greek lines below it as follows: 'That an unskillful hand had carved this print/ You'd say at once, seeing the living face;/ But, finding here no jot of me, my friends,/ Laugh at the botching artist's mis-attempt.' That is, Milton himself (Cf. *Pro Se Defensio* (1655) Columbia 9:124-5) thought it was a poor picture. That portion of the inscription which reads *ANNO ÆTATIS VIGES: PRI:* is puzzling. Masson assumed (*op. et loc. cit.*) that Marshall used the so-called Onslow original portrait in completing the 1645 portrait; but nothing is known with certainty of the relationship between the two portraits. The Onslow original has disappeared long since, although two eighteenth century copies of it survive. It is possible, though improbable, that the two portraits bear some relationship to each other.

P O E M S

OF

Mr. John Milton,

BOTH

ENGLISH and LATIN,
Compos'd at several times.*Printed by his true Copies.*

The S O N G S were set in Musick by
Mr. HENRY LAWES Gentleman of
the K I N G S Chappel, and one
of His M A I E S T I E S
Private Musick.

—— *Baccare frontem*
Cingite, ne vati noceat mala lingua futuro,
Virgil, Eclog. 7.

Printed and publish'd according to
ORDER.

L O N D O N,
Printed by Ruth Raworth for Humphrey Moseley,
and are to be sold at the signe of the Princes
Arms in S. Pauls Church-yard. 1645.

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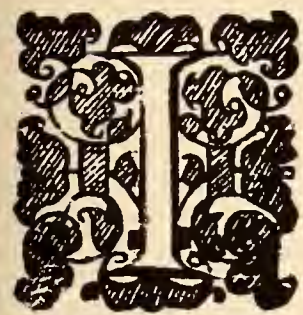
L O N D O N,
Printed by Ruth Raworth for Humphrey Moseley,
and are to be sold at the signe of the Princes
Arms in Pauls Church-yard. 1645.

In the last line on the page, about two thirds of the copies examined read *S. Pauls* and the remainder of the copies examined or a little over a third of the total, read *Pauls*. In all other respects the title pages of all copies examined are identical. It is doubtful if more than the last line on the page was reset at any time during the process of running the edition off the press.

The quotation from Virgil is from *Eclogue* 7:27-28. Fairclough (Loeb, Virgil, volume 1:51) translates this as 'wreath my brow with foxglove, lest his evil tongue harm the bard that is to be.' Virgil here refers to the idea that a tongue voicing extravagant praise may be 'evil' because the praise may excite the envy of the gods. Foxglove guarded against this. Milton perhaps was thinking of the extravagant praise of Moseley's preface.



THE
STATIONER
TO THE
READER.



I is not any private respect of gain, Gentle Reader, for the slightest Pamphlet is now adayes more vendible then the Works of learnedest men; but it is the love I have to our own Language that hath made me diligent to collect, and set forth
a 3 such

*such Peeces both in Prose and Vers, as may renew the wonted honour and esteem of our English tongue: and it's the worth of these both English and Latin Poems, not the flourish of any prefixed encomions that can invite thee to buy them, though these are not without the highest Commendations and Applause of the learnedst Academicks, both domestick and forrein: And amongst those of our own Countrey, the unparalleled'd attestation of that renowned Provost of Eaton, Sir Henry Wootton: I knew not thy palat how it relishes such dainties, nor how harmonious thy
soul*

*Soul is ; perhaps more trivial
 Airs may please thee better. But
 howsoever thy opinion is spent upon
 these, that incouragement I have
 already received from the most in-
 genious men in their clear and
 courteous entertainment of Mr.
 Wallers late choice Peeces,
 hath once more made me adven-
 ture into the World, presenting it
 with these ever-green, and not to
 be blasted Laurels. The Authors
 more peculiar excellency in these
 studies, was too well known to con-
 ceal his Papers, or to keep me
 from attempting to solicit them
 from him. Let the event guide it
 self which way it will, I shall de-*

a 4

serve

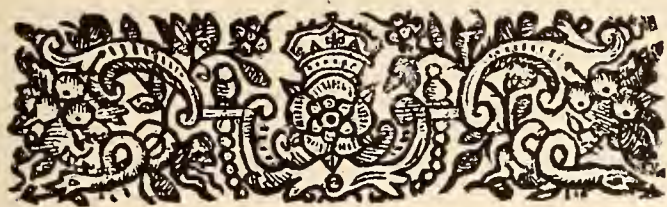
*serve of the age, by bringing into
 the Light as true a Birth, as the
 Muses have brought forth since
 our famous Spencer wrote ;
 whose Poems in these English ones
 are as rarely imitated, as sweetly
 excell'd. Reader if thou art
 Eagle-eyed to censure their worth,
 I am not fearful to expose them
 to thy exactest perusal.*

Thine to command

HUMPH. MOSELEY.

On

(1)



On the morning of CHRIST'S
Nativity. Compos'd 1629.

I.

THis is the Month, and this the happy morn
Wherin the Son of Heav'n's eternal King,
Of wedded Maid, and Virgin Mother born,
Our great redemption from above did bring;
For so the holy sages once did sing,
That he our deadly forfeit should release,
And with his Father work us a perpetual peace.

II.

That glorious Form, that Light unsufferable,
And that far-beaming blaze of Majesty,
Wherewith he wont at Heav'n's high Council-Table,
To sit the midst of Trinal Unity,
He laid aside; and here with us to be,
Forsook the Courts of everlasting Day,
And chose with us a darksome House of mortal Clay.

A

III. Say

(2)

III.

Say Heav'nly Muse, shall not thy sacred vein
Afford a present to the Infant God?
Hast thou no vers, no hymn, or solemn strain,
To welcom him to this his new abode,
Now while the Heav'n by the Suns team untrod,
Hath took no print of the approaching light,
And all the spangled host keep watch in squadrons bright?

IV.

See how from far upon the Eastern rode
The Star-led Wifards haste with odours sweet:
O run, prevent them with thy humble ode,
And lay it lowly at his blessed feet;
Have thou the honour first, thy Lord to greet,
And joyn thy voice unto the Angel Quire,
From out his secret Altar toucht with hallow'd fire.

The Hymn.

I.

IT was the Winter wilde,
While the Heav'n-born-childe,
All meanly wrapt in the rude manger lies;
Nature in aw to him

Had

2nd line of title. Compos'd 1629.] Not in 1673.

21 host keep] Note imprint of spacer between the two words, present in all copies examined.

(3)

Had doff't her gawdy trim;

With her great Master so to sympathize :

It was no season then for her

To wanton with the Sun her lusty Paramour.

I I.

Onely with speeches fair

She woo's the gentle Air

To hide her guilty front with innocent Snow,

And on her naked shame,

Pollute with sinfull blame,

The Saintly Vail of Maiden white to throw,

Confounded, that her Makers eyes

Should look so neer upon her foul deformities.

I I I.

But he her fears to cease,

Sent down the meek-eyd Peace,

She crown'd with Olive green, came softly sliding

Down through the turning sphear

His ready Harbinger,

With Turtle wing the amorous clouds dividing,

And waving wide her mirtle wand,

She strikes a universall Peace through Sea and Land.

I V.

No War, or Battails found

Was heard the World around :

A 2

The

(4)

The idle spear and shield were high up hung ;

The hooked Chariot stood

Unstain'd with hostile blood,

The Trumpet spake not to the armed throng,

And Kings sate still with awfull eye,

As if they surely knew their sovran Lord was by.

V.

But peacefull was the night

Wherin the Prince of light

His reign of peace upon the earth began ;

The Windes with wonder whist,

Smoothly the waters kist,

Whispering new joyes to the milde Ocean,

Who now hath quite forgot to rave,

While Birds of Calm sit brooding on the charmed wave.

V I.

The Stars with deep amaze

Stand fixt in stedfast gaze,

Bending one way their pretious influence,

And will not take their flight,

For all the morning light,

Or *Lucifer* that often warn'd them thence ;

But in their glimmering Orbs did glow,

Untill their Lord himself bespake, and bid them go.

V I I.

after line 36 II.] The second I is out of line in all copies examined. 39 Snow,] All copies examined show comma, the top of which is sometimes smeared, causing Columbia to print a semi-colon in the notes.

(5)

VII.

And though the shady gloom

Had given day her room,

The Sun himself with-held his wonted speed,

And hid his head for shame,

As his inferiour flame,

The new-enlightn'd world no more should need;

He saw a greater Sun appear

Then his bright Throne, or burning Axletree could bear.

VIII.

The Shepherds on the Lawn,

Or ere the point of dawn,

Sate simply chatting in a rustick row;

Full little thought they than,

That the mighty *Pan*

Was kindly com to live with them below;

Perhaps their loves, or els their sheep,

Was all that did their silly thoughts so busie keep.

IX.

When such musick sweet

Their hearts and ears did greet,

As never was by mortall finger strook,

Divinely-warbled voice

Answering the stringed noise,

As all their souls in blisfull rapture took;

A 3

(6)

The Air such pleasure loth to lose,

With thousand echo's still prolongs each heav'nly close,

X.

Nature that heard such sound

Beneath the hollow round

Of *Cynthia's* seat, the Airy region thrilling,

Now was almost won

To think her part was don,

And that her reign had here its last fulfilling;

She knew such harmony alone

Could hold all Heav'n and Earth in happier union,

XI.

At last surrounds their fight

A Globe of circular light,

That with long beams the shame-fac't night array'd,

The helmed Cherubim

And sworded Seraphim,

Are seen in glittering ranks with wings displaid,

Harping in loud and solemn quire,

With unexpressive notes to Heav'ns new-born Heir.

XII.

Such Musick (as 'tis said)

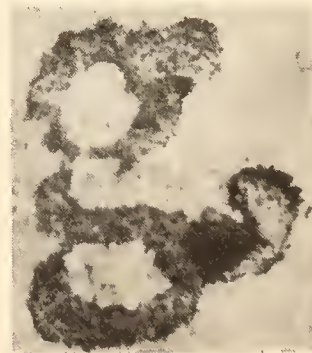
Before was never made,

But when of old the sons of morning sung,

While the Creator Great

His

Signature marks A₃. In some copies the A is exactly under the p of the word *rapture* immediately above it, and in others it, with the number 3 has shifted, or been shifted, to the left about one en.



103 thrilling] Columbia note states that [1673] thrilling,] [1645] thrilling. But high magnification, see special cut, shows clearly that the punctuation mark is a broken comma, not a period.

(7)

His constellations set,

And the well-ballanc't world on hinges hung,
And cast the dark foundations deep,
And bid the weltring waves their oozy channel keep.

XIII.

Ring out ye Crystallsphears,

125

Once blefs our human ears,

(If ye have power to touch our senses so)
And let your silver chime
Move in melodious time;

And let the Base of Heav'n's deep Organ blow,
And with your ninefold harmony
Make up full consort to th' Angelike symphony.

130

XIV.

For if such holy Song

Enwrap our fancy long,

Time will run back, and fetch the age of gold,
And speckl'd vanity
Will sicken soon and die,

135

And leprous sin will melt from earthly mould,
And Hell it self will pass away,
And leave her dolorous mansions to the peering day.

140

XV.

Yea Truth, and justice then

Will down return to men,

A 4

Th' enameld

(8)

Th' enameld *Arras* of the Rainbow wearing.

And Mercy set between,

Thron'd in Celestiall sheen,

145

With radiant feet the tissued clouds down steering,
And Heav'n as at som festivall,

Will open wide the Gates of her high Palace Hall.

XVI.

But wisest Fate sayes no,

This must not yet be so,

150

The Babe lies yet in smiling Infancy,

That on the bitter cross

Must redeem our los;

So both himself and us to glorifie;

Yet first to those ychain'd in sleep,

155

The wakefull trump of doom must thunder through the
(deep,

XVII.

With such a horrid clang

As on mount *Sinai* rang

While the red fire, and smouldring clouds out brake:

The aged Earth agast

160

With terrour of that blast,

Shall from the surface to the center shake;

When at the worlds last session,

The dreadfull Judge in middle Air shall spread his throne.

XVIII.

125 Crystallsphears,] So, all copies examined, there is no space, or very little, between the two words. No note in Columbia. 129 time;] What is the punctuation? It is either a comma with the head split horizontally, or a semi-colon more worn and smaller than most, but not all others, in this edition. See page 36, *L'Allegro* 142; page 39, *Il Penseroso* 60; and page 41, *ibid.* 115. It need not be other than comma.

147 festivall,] Most copies lack the bottom of the letters ll, although the comma shows clearly in all copies. Morgan copy shows both letters plainly, top and bottom. Other copies are irregularly faint and lacking; but none except Morgan is clear.

(9)

XVIII.

And then at last our bliss

165

Full and perfect is,

But now begins; for from this happy day

Th' old Dragon under ground

In straiter limits bound,

Not half so far casts his usurped sway,

170

And wrath to see his Kingdom fail,

Swindges the scaly Horror of his foulded tail.

XIX.

The Oracles are dumb,

No voice or hideous hum

Runs through the arched roof in words deceiving.

175

Apollo from his shrine

Can no more divine,

With hollow shriek the steep of *Delphos* leaving.

No nightly trance, or breathed spell,

Inspire's the pale-ey'd Priest from the prophetic cell.

180

XX.

The lonely mountains o're,

And the resounding shore,

A voice of weeping heard, and loud lament;

From haunted spring, and dale

Edg'd with poplar pale.

185

The parting Genius is with sighing sent,

With

(10)

With flowre-inwov'n tresses torn

The Nymphs in twilight shade of tangled thickets mourn.

XXI.

In consecrated Earth,

And on the holy Hearth,

190

The *Lars*, and *Lemures* moan with midnight plaint,

In Urns, and Altars round,

A drear, and dying found

Affrights the *Flamins* at their service quaint;

And the chill Marble seems to sweat,

195

While each peculiar power forgoes his wonted feat.

XXII.

Peor, and *Baalim*,

Forfake their Temples dim,

With that twise-batter'd god of *Palestine*,And mooned *Ashtaroth*,

200

Heav'n's Queen and Mother both,

Now sits not girt with Tapers holy shine,

The Libyc *Hammon* shrinks his horn,In vain the *Tyrian* Maids their wounded *Thamir* mourn.

XXIII.

And fullen *Moloch* fled,

205

Hath left in shadows dred,

His burning Idol all of blackest hue,

In vain with Cymbals ring,

They

(11)

They call the grisly king,

In dismall dance about the furnace blue,

The brutish gods of *Nile* as fast,*Isis* and *Orus*, and the Dog *Anubis* haft.

X X I V.

Nor is *Osiris* seenIn *Memphian* Grove, or Green,

Trampling the unshower'd Grasse with lowings loud ;

Nor can he be at rest

Within his sacred chest,

Naught but profoundest Hell can be his shroud,

In vain with Timbrel'd Anthems dark

The fable-stoed Sorcerers bear his worlthipt Ark.

X X V.

He feels from *Juda's* Land

The dreddeed Infants hand,

The rayes of *Bethlehem* blind his dusky eyn ;

Nor all the gods beside,

Longer dare abide,

Not *Typhon* huge ending in snaky twine :

Our Babe to shew his Godhead true,

Can in his swadling bands controul the damned crew.

X X V I.

So when the Sun in bed,

Curtain'd with cloudy red,

Pillows

(12)

Pillows his chin upon an Orient wave.

210 The flocking shadows pale,

Troop to th'infernall jail,

Each fetter'd Ghost slips to his severall grave,

And the yellow-skirted *Fayes*,

Fly after the Night-steeds, leaving their Moon-lov'd maze.

235

X X V I I.

But see the Virgin blest,

Hath laid her Babe to rest.

Time is our tedious Song should here have ending,

Heav'ns youngest teemed Star,

Hath fixt her polisht Car.

240

Her sleeping Lord with Handmaid Lamp attending.

And all about the Courtly Stable,

Bright-harnest Angels sit in order serviceable.

A Paraphrase on *Psalms* 114.This and the following *Psalms* were done
by the Author at fifteen yeers old.When the blest seed of *Terah's* faithfull Son,
After long toil their liberty had won,And past from *Pharian* fields to *Canaan* Land,

Led by the strength of the Almightyes hand,

Jehovah's

Psalms 114. 4 of] The f is from a different font from that of the other type, or is so badly worn as to be unlike most others. But the whole line is carelessly set, both for type and alignment.

(13)

Jehovah's wonders were in Israel shown;
 His praise and glory was in Israel known.
 That saw the troubl'd Sea, and shivering fled,
 And sought to hide his froth-becurled head
 Low in the earth, *Jordan's* clear streams recoil,
 As a faint host that hath receiv'd the foil.
 The high, huge-bellied Mountains skip like Rams
 Amongst their Ews, the little Hills like Lambs.
 Why fled the Ocean? And why skipt the Mountains?
 Why turned *Jordan* toward his Crystall Fountains?
 Shake earth, and at the presence be agast
 Of him that ever was, and ay shall last,
 That glassy flouds from rugged rocks can crush,
 And make soft rills from fiery flint-stones gush.

Psalm 136.

Let us with a gladfom mind
 Praise the Lord, for he is kind,
 For his mercies ay endure,
 Ever faithfull, ever sure.

Let us blaze his Name abroad,
 For of gods he is the God;
 For, &c.

5

O let us his praises tell,
 That doth the wrathfull tyrants quell.
 For, &c.

10

10

That with his miracles doth make
 Amazed Heav'n and Earth to shake.
 For, &c.

15

That by his wisdom did create
 The painted Heav'ns so full of state.
 For his, &c.

15

That did the solid Earth ordain
 To rise above the watry plain.
 For his, &c.

That by his all-commanding might,
 Did fill the new-made world with light.
 For his, &c.

20

And caus'd the Golden-tressed Sun,
 All the day long his cours to run.
 For his, &c.

25

The horned Moon to shine by night,
 Amongst her spangled sisters bright.
 For his, &c.

He with his thunder-clasping hand,
 mote the first-born of *Egypt* Land.
 For his, &c.

30

And

Psalm 136. 1 There is a daub of ink, probably from a raised spacer, appearing at the end of this line in all copies examined.

(15)

And in despite of *Pharao* fell,
He brought from thence his *Israel*.

For, &c.

The ruddy waves he cleft in twain,
Of the *Erythraean* main.

For, &c.

The floods stood still like Walls of Glas,
While the Hebrew Bands did pass.

For, &c.

But full soon they did devour
The Tawny King with all his power.

For, &c.

His chosen people he did bless
In the wastfull Wildernes.

For, &c.

In bloody battail he brought down
Kings of prowess and renown.

For, &c.

He foild bold *Seon* and his host,
That rul'd the *Amorrean* coast.

For, &c.

And large-lim'd *Og* he did subdue,
With all his over-hardy crew.

For, &c.

And

(16)

And to his servant *Israel*,
He gave their Land therein to dwell.

For, &c.

35 He hath with a piteous eye
Beheld us in our misery.

For, &c.

And freed us from the slavery
Of the invading enemy.

40 For, &c.

All living creatures he doth feed,
And with full hand supplies their need.

For, &c.

Let us therefore warble forth
His mighty Majesty and worth.

For, &c.

That his mansion hath on high
Above the reach of mortall ey.

For his mercies ay endure,
Ever faithfull, ever sure.

50

The Passion.

I.

Re-while of Musick, and Ethereal mirth,
E Wherwith the stage of Ayr and Earth did ring.

And

54 over-hardy] Several copies show faint trace of hyphen between the two words. Should certainly read over-hardy Not in Columbia notes.

(17)

And joyous news of heav'nly Infants birth.
 My muse with Angels did divide to sing;
 But headlong joy is ever on the wing,
 In Wintry solstice like the shortn'd light
 Soon swallow'd up in dark and long out-living night.

I I.

For now to sorrow must I tune my song,
 And set my Harpe to notes of saddest wo,
 Which on our dearest Lord did seafe er'e long,
 Dangers, and snares, and wrongs, and worse then so,
 Which he for us did freely undergo.
 Most perfect *Heroe*, try'd in heaviest plight
 Of labours huge and hard, too hard for human wight.

I I I.

He sov'ran Priest stooping his regall head
 That dropt with odorous oil down his fair eyes,
 Poor fleshly Tabernacle entered,
 His starry front low-rooft beneath the skie;
 O what a Mask was there, what a disguise!
 Yet more; the stroke of death he must abide,
 Then lies him meekly down fast by his Brethrens side

I V.

These latter scenes confine my roving vers,
 To this Horizon is my *Phæbus* bound.

B

His

(18)

His Godlike acts, and his temptations fierce,
 And former sufferings other where are found;
 Loud o're the rest *Cremona's* Trump doth sound;
 Me softer airs befit, and softer strings
 Of Lute, or Viol still, more apt for mournful things.

V.

Befriend me night best Patroness of grief,
 Over the Pole thy thickest mantle throw,
 And work my flatter'd fancy to belief,
 That Heav'n and Earth are colour'd with my wo;
 My sorrows are too dark for day to know:
 The leaves should all be black wheron I write,
 And letters where my tears have washt a wannish white.

V I.

See see the Chariot, and those rushing wheels,
 That whirl'd the Prophet up at *Chebar* flood,
 My spirit som transporting *Cherub* feels,
 To bear me where the Towers of *Salem* stood,
 Once glorious Towers, now sunk in guiltles blood;
 There doth my soul in holy vision sit
 In pensive trance, and anguish, and ecstasick fit.

V I I.

Mine eye hath found that sad Sepulchral rock
 That was the Casket of Heav'n's richest store,

• And

Passion. 20 abide,] The d is smashed in all copies examined except the Morgan copy, in which the letter may have been restored.

Passion. 24 acts] Again, the punctuation may be either a comma or a semi-colon. See notes to page 7, 1645. Some copies examined looked like a comma, others like a semi-colon. Magnification shows clearly that a badly worn semi-colon was used.

(19)

And here though grief my feeble hands up-lock;
 Yet on the softned Quarry would I score
 My plaining vers as lively as before;
 For sure so well instructed are my tears,
 That they would fitly fall in order'd Characters.

VIII.

Or should I thence hurried on viewles wing,
 Take up a weeping on the Mountains wilde,
 The gentle neighbourhood of grove and spring
 Would soon unboosom all thir Echoes milde,
 And I (for grief is easily beguild)
 Might think th'infection of my sorrow loud,
 Had got a race of mourners on som pregnant cloud.

*This Subject the Author finding to be above the yeers he had,
 when he wrote it, and nothing satisfi'd with what was
 begun, left it unfinished.*

On Time.

FLy envious Time, till thou run out thy race,
 Call on the lazy leaden-stepping hours,
 Whose speed is but the heavy Plummets pace;
 And glut thy self with what thy womb devours,

B 2

Which

(20)

Which is no more then what is false and vain,
 And meerly mortal dross;
 So little is our loss,
 So little is thy gain.
 For when as each thing bad thou hast entomb'd,
 And last of all, thy greedy self consum'd,
 Then long Eternity shall greet our bliss
 With an individual kiss;
 And Joy shall overtake us as a flood,
 When every thing that is sincerely good
 And perfectly divine,
 With Truth, and Peace, and Love shall ever shine
 About the supreme Throne
 Of him, t'whose happy-making sight alone,
 When once our heav'nly-guided soul shall clime,
 Then all this Earthy grossnes quit,
 Attir'd with Stars, we shall for ever sit,
 Triumphant over Death, and Chance, and thee O Time.

Upon the Circumcision.

YE flaming Powers, and winged Warriours bright,
 That erst with Musick, and triumphant song

First

(21)

First heard by happy watchful Shepherds ear,
 So sweetly sung your Joy the Clouds along
 Through the soft silence of the list'ning night;
 Now mourn, and if sad share with us to bear
 Your fiery essence can distill no tear,
 Burn in your sighs, and borrow
 Seas wept from our deep sorrow,
 He who with all Heav'n's heraldry while are
 Enter'd the world, now bleeds to give us ease;
 Alas, how soon our sin
 Sore doth begin

His Infancy to ease!

O more exceeding love or law more just
 Just law indeed, but more exceeding love!
 For we by rightfull doom remedies
 Were lost in death, till he that dwelt above
 High thron'd in secret bliss, for us frail dust
 Emptied his glory, ev'n to nakedness;
 And that great Cov'nant which we still transgress
 Intirely satisfi'd,
 And the full wrath beside
 Of vengeful Justice bore for our excess,
 And seals obedience first with wounding smart
 This day, but O ere long

B 3

Huge

(22)

Huge pangs and strong
 Will pierce more neer his heart.

5

At a solemn Musick.

B Left pair of *Sirens*, pledges of Heav'n's joy,
 Sphear-born harmonious Sisters, Voice, and Vers,
 Wed your divine sounds, and mixt power employ
 Dead things with inbreath'd sense able to pierce,
 And to our high-raisd phantasie present,
 That undisturbed Song of pure content,
 Ay sung before the saphire-colour'd throne
 To him that sits thereon
 With Saintly shout, and solemn Jubily,
 Where the bright Seraphim in burning row
 Their loud up-lifted Angel trumpets blow,
 And the Cherubick host in thousand quires
 Touch their immortal Harps of golden wires,
 With those just Spirits that wear victorious Palms,
 Hymns devout and holy Psalms
 Singing everlastingly;
 That we on Earth with undiscording voice
 May rightly answer that melodious noise;

10

15

20

25

5

10

15

As

(23)

As once we did, till disproportion'd sin
 Jarr'd against natures chime, and with harsh din
 Broke the fair musick that all creatures made
 To their great Lord, whose love their motion sway'd
 In perfect Diapason, whilst they stood
 In first obedience, and their state of good.
 O may we soon again renew that Song,
 And keep in tune with Heav'n, till God ere long
 To his celestial comfort us unite,
 To live with him, and sing in endles morn of light.

An Epitaph on the Marchioness of *Winchester.*

THis rich Marble doth enterr
 The honour'd Wife of *Winchester*,
 A Vicounts daughter, an Earls heir,
 Besides what her vertues fair
 Added to her noble birth,
 More then she could own from Earth.
 Summers three times eight save one
 She had told, alas too soon,
 After so short time of breath,
 To house with darknes, and with death.

B 4

Yet

10

(24)

Yet had the number of her days
 Bin as compleat as was her praise,
 Nature and fate had had no strife
 In giving limit to her life.
 Her high birth, and her graces sweet,
 Quickly found a lover meet;
 The Virgin quire for her request
 The God that sits at marriage feast;
 He at their invoking came
 But with a scarce-wel-lighted flame;
 And in his Garland as he stood,
 Ye might discern a Cipress bud,
 Once had the early Matrons run
 To greet her of a lovely son,
 And now with second hope she goes,
 And calls *Lucina* to her throws;
 But whether by mischance or blame
Atropos for *Lucina* came;
 And with remorseles cruelty,
 Spoil'd at once both fruit and tree:
 The haples Babe before his birth
 Had burial, yet not laid in earth,
 And the languisht Mothers Womb
 Was not long a living Tomb.

20

25

5

10

15

20

25

30

So

(25)

So have I seen fom tender slip
 Sav'd with care from Winters nip,
 The pride of her carnation train,
 Pluck't up by fom unheedy swain,
 Who onely thought to crop the flow:
 New shot up from vernall shower;
 But the fair blossom hangs the head
 Side-ways as on a dying bed,
 And those Pearls of dew she wears,
 Prove to be prefaging tears
 Which the sad morn had let fall
 On her haft'ning funerall.
 Gentle Lady may thy grave
 Peace and quiet ever have;
 After this thy travail sore
 Sweet rest seafe thee evermore,
 That to give the world encrease,
 Shortned haft thy own lives leafe,
 Here besides the sorrowing
 That thy noble House doth bring,
 Here be tears of perfect moan
 Weept for thee in *Helicon*,
 And fom Flowers, and fom Bays,
 For thy Hears to strew the ways,

Scm:

(26)

35 Sent thee from the banks of *Cama*,
 Devoted to thy vertuous name ; 60
 Whilst thou bright Saint high sit'st in glory,
 Next her much like to thee in story,
 That fair *Syrian* Shepherdess,
 Who after yeers of barrennes,
 40 The highly favour'd *Joseph* bore 65
 To him that serv'd for her before,
 And at her next birth much like thee,
 Through pangs fled to felicity,
 45 Far within the boosom bright
 Of blazing Majesty and Light, 70
 There with thee, new welcom Saint,
 Like fortunes may her soul acquaint,
 With thee there clad in radiant sheen,
 No Marchioness, but now a Queen.
 50

SONG

On *May* morning.

55 **N**ow the bright morning Star, *Dayes* harbinger,
 Comes dancing from the East, and leads with her
 The Flowry *May*, who from her green lap throws
 The yellow Cowslip, and the pale Primrose.

Hail

May Morning. 2 East,] The E is broken in all copies examined.

(27)

Hail bounteous *May* that dost inspire
Mirth and youth, and warm desire,
Woods and Groves, are of thy dressing,
Hill and Dale, doth boast thy blessing.

Thus we salute thee with our early Song,
And welcom thee, and wish thee long.

On *Shakespear*. 1630.

WHat needs my *Shakespear* for his honour'd Bones,
The labour of an age in piled Stones,
Or that his hallow'd reliques should be hid
Under a Star-ypointing *Pyramid*?
Dear son of memory, great heir of Fame,
What need'st thou such weak witnes of thy name?
Thou in our wonder and astonishment
Hast built thy self a live-long Monument.
For whilst toth'shame of slow-endeavouring art,
Thy easie numbers flow, and that each heart
Hath from the leaves of thy unvalu'd Book,
Those Delphick lines with deep impression took,
Then thou our fancy of it self bereaving,
Dost make us Marble with too much conceaving;
And so Sepulcher'd in such pomp dost lie,
That Kings for such a Tomb would wish to die.

On

(28)

5 On the University Carrier who
sickn'd in the time of his vacancy, being
forbid to go to *London*, by reason of
the Plague.

10 **H**ere lies old *Hobson*, Death hath broke his girt,
A here alas, hath laid him in the dirt,
Or els the ways being foul, twenty to one,
He's here stuck in a slough, and overthrown.
Twas such a shifter, that if truth were known, 5
Death was half glad when he had got him down;
For he had any time this ten yeers full,
Dodg'd with him, betwixt *Cambridge* and the Bull.
5 And surely, Death could never have prevail'd,
Had not his weekly cours of carriage fail'd; 10
But lately finding him so long at home,
And thinking now his journeys end was come,
And that he had tane up his latest Inne,
10 In the kind office of a Chamberlin
Shew'd him his room where he must lodge that night, 15
Pull'd off his Boots, and took away the light:
If any ask for him, it shall be sed,
Hobson has supt, and's newly gon to bed.

Another

On *Shakespear*. 9 toth'shame] No space, so all copies examined. Not in Columbia notes.

2 A here alas, hath laid him in the dirt,] See 1673 reading. All editors have accepted the 1673 reading; but **here** may be a noun, and means, *Oxford English Dictionary*, 'army, host, company.' The line then makes sense as it stands. The word **here** occurs as a noun in *Spelman's Glossary*, 1626, and in *Blount's Law Dictionary*, 1670.

(29)

Another on the same.

Here lieth one who did most truly prove,
 That he could never die while he could move,
 So hung his destiny never to rot
 While he might still jogg on, and keep his trot,
 Made of sphear-metal, never to decay
 Untill his revolution was at stay.
 Time numbers motion, yet (without a crime
 'Gainst old truth) motion number'd out his time,
 And like an Engin mov'd with wheel and waight,
 His principles being ceast, he ended strait,
 Rest that gives all men life, gave him his death,
 And too much breathing put him out of breath,
 Nor were it contradiction to affirm
 Too long vacation hastned on his term.
 Meerly to drive the time away he sickn'd,
 Fainted, and died, nor would with Ale be quickn'd,
 Nay, quoth he, on his swooning bed outstretch'd,
 If I may not carry, sure Ile ne're be fetch'd,
 But vow though the cross Doctors all stood hearers,
 For one Carrier put down to make six bearers.
 Ease was his chief disease, and to judge right,
 He did for heaviness that his Cart went light,

His

(30)

His leasure told him that his time was com,
 And lack of load, made his life burdensom,
 That even to his last breath (ther be that say't)
 As he were prest to death, he cry'd more waight;
 But had his doings lasted as they were,
 He had bin an immortall Carrier.
 Obedient to the Moon he spent his date
 In cours reciprocal, and had his fate
 Linkt to the mutual flowing of the Seas,
 Yet (strange to think) his wain was his increafe:
 His Letters are deliver'd all and gon,
 Onely remains this superscription.

25

30

L'Allegro.

Hence loathed Melancholy
 Of *Cerberus*, and blackest midnight born,
 In *Stygian* Cave forlorn
 'Mongst horrid shapes, and shreiks, and sights unholy,
 Find out som uncouth cell,
 Wher brooding darknes spreads his jealous wings,
 And the night-Raven sings;
 There under *Ebon* shades, and low-brow'd *Rocks*,
 As ragged as thy *Locks*,
 In dark *Cimmerian* desert ever dwell.

5

20

But

10

Hobson. 32 increafe:] In some copies the colon is very faint.

(31)

But com thou Goddess fair and free,
 In Heav'n ycleap'd *Euphrosyne*,
 And by men, heart-easing Mirth,
 Whom lovely *Venus* at a birth
 With two sister Graces more
 To Ivy-crowned *Bacchus* bore;
 Or whether (as som Sager sing)
 The frolick Wind that breathes the Spring,
Zephir with *Aurora* playing,
 As he met her once a Maying,
 There on Beds of Violets blew,
 And fresh-blown Roses wait in dew.
 Fill'd her with thee a daughter fair,
 So bucksom, blith, and debonair.
 Haste thee nymph, and bring with thee
 Jest and youthful Jollity,
 Quips and Cranks, and wanton Wiles,
 Nods, and Becks, and Wreathed Smiles,
 Such as hang on *Hebe's* cheek,
 And love to live in dimple sleek;
 Sport that wrinckled Care derides,
 And Laughter holding both his sides
 Com, and trip it as ye go
 On the light fantastick toe,

Red

(32)

And in thy right hand lead with thee,
 The Mountain Nymph, sweet Liberty,
 And if I give thee honour due,
 Mirth, admit me of thy crew
 To live with her, and live with thee,
 In unreprieved pleasures free;
 To hear the Lark begin his flight,
 And singing startle the dull night,
 From his watch-towre in the skies,
 Till the dappled dawn doth rise;
 Then to com in spite of sorrow,
 And at my window bid good morrow,
 Through the Sweet-Briar, or the Vine,
 Or the twisted Eglantine.
 While the Cock with lively din,
 Scatters the rear of darknes thin,
 And to the stack, or the Barn dore,
 Stoutly struts his Dames before,
 Oft list'ning how the Hounds and horn,
 Chearly rouse the slumbring morn,
 From the side of som Hoar Hill,
 Through the high wood echoing shrill.
 Som time walking not unseen
 By Hedge-row Elms, on Hillocks green,

Right

(33)

Right against the Eastern gate,
 Wher the great Sun begins his state,
 Rob'd in flames, and Amber light,
 The clouds in thousand Liveries dight.
 While the Plowman neer at hand,
 Whistles ore the Furrow'd Land,
 And the Milkmaid singeth blithe,
 And the Mower whets his scythe,
 And every Shepherd tells his tale
 Under the Hawthorn in the dale.
 Streit mine eye hath caught new pleasures
 Whilst the Lantskip round it measures,
 Ruffet Lawns, and Fallows Gray,
 Where the nibbling flocks do stray,
 Mountains on whose barren breast
 The labouring clouds do often rest
 Meadows trim with Daisies pide,
 Shallow Brooks, and Rivers wide.
 Towers, and Battlements it sees
 Boosom'd high in tufted Trees,
 Wher perhaps some beauty lies,
 The Cynosure of neighbouring eyes.
 Hard by, a Cottage chimney smokes,
 From betwixt two aged Oakes,

(34)

Where *Corydon* and *Thyrsis* met,
 Are at their savory dinner set
 Of Hearbs, and other Country Messes,
 Which the neat-handed *Phyllis* dresses;
 And then in haste her Bower she leaves,
 With *Thestylis* to bind the Sheaves;
 Or if the earlier season lead
 To the tann'd Haycock in the Mead,
 Som times with secure delight
 The up-land Hamlets will invite,
 When the merry Bells ring round,
 And the jocond rebecks found
 To many a youth, and many a maid,
 Dancing in the Chequer'd shade;
 And young and old com forth to play
 On a Sunshine Holyday,
 Till the live-long day-light fail,
 Then to the Spicy Nut-brown Ale,
 With stories told of many a feat,
 How *Faery Mab* the junkets eat,
 She was pincht, and pull'd she sed,
 And he by Friars Lanthorn led
 Tells how the drudging *Goblin* swet,
 To earn his Cream-bowle duly set.

When

(35)

When in one night, ere glimps of morn,
 His shadowy Flare hath thresh'd the Corn
 That ten day-labourers could not end,
 Then lies him down the LubbarFend.
 And stretch'd out all the Chimney's length,
 Basks at the fire his hairy strength;
 And Crop-full out of dores he flings,
 Ere the first Cock his Mattin rings.
 Thus don the Tales, to bed they creep,
 By whispering Windes soon lull'd asleep.
 Towred Cities please us then,
 And the busie humm of men,
 Where throngs of Knights and Barons bold,
 In weeds of Peace high triumphs hold,
 With store of Ladies, whose bright eies
 Rain influence, and judge the prize
 Of Wit, or Arms, while both contend
 To win her Grace, whom all commend.
 There let *Hymen* oft appear
 In Saffron robe, with Taper clear,
 And pomp, and feast, and revelry,
 With mask, and antique Pageantry,
 Such sights as youthfull Poets dream
 On Summer eves by haunted stream.

C

Then

110

115

120

125

130

(36)

Then to the well-trod stage anon,
 If *Jonsons* learned Sock be on,
 Or sweetest *Shakespear* fancies childe,
 Warble his native Wood-notes wilde,
 And ever against eating Cares,
 Lap me in soft *Lydian* Aires,
 Married to immortal verse
 Such as the meeting soul may pierce
 In notes, with many a winding bout
 Of lincked sweetnes long drawn out,
 With wanton heed, and giddy cunning,
 The melting voice through mazes running:
 Untwisting all the chains that ty
 The hidden soul of harmony.
 That *Orpheus* self may heave his head
 From golden slumber on a bed
 Of heapt *Elysian* flowres, and hear
 Such streins as would have won the ear
 Of *Pluto*, to have quite set free
 His half regain'd *Eurydice*.
 These delights, if thou canst give,
 Mirth with thee, I mean to live.

135

140

145

150

11

(37)

Il Penseroso.

Hence vain deluding joyes,
The brood of folly without father bred,
How little you bested,

Or fill the fixed mind with all your toyes;
Dwell in some idle brain,
And fancies fond with gaudy shapes possess,
As thick and numberless
As the gay motes that people the Sun Beams,
Or likest hovering dreams
The fickle Pensioners of *Morpheus* train.

But hail thou Goddess, sage and holy,
Hail divinest Melancholy,
Whose Sainly visage is too bright
To hit the Sense of human sight;
And therefore to our weaker view,
Ore laid with black staid Wisdoms hue.
Black, but such as in esteem,
Prince *Memnon*'s sister might beseeem,
Or that Starr'd *Ethiopia* Queen that strove
To set her beauties praise above
The Sea Nymphs, and their powers offended.
Yet thou art higher far descended.

C 3

Thee

(38)

Thee bright-hair'd *Vesta* long of yore,
To solitary *Saturn* bore;

His daughter she (in *Saturn*'s reign, 25
Such mixture was not held a stain)

Oft in glimmering Bowres, and glades
He met her, and in secret shades

5 Of woody *Ida*'s inmost grove,
While yet there was no fear of *Jove*. 30

Compensive Nun, devout and pure,
Sober, stedfast, and demure,

All in a robe of darkest grain,

10 Flowing with majestick train,
And fable stole of *Cypres* Lawn, 35

Over thy decent shoulders drawn.

Com, but keep thy wonted state,

With eev'n step, and musing gait,

15 And looks commercing with the skies,
Thy rapt soul sitting in thine eyes : 40

There held in holy passion still,

Forget thy self to Marble, till

With a sad Leaden downward cast,

20 Thou fix them on the earth as fast.
And joyn with thee calm Peace, and Quiet, 45

Spare Fast, that oft with gods doth diet,

And

(39)

And hears the Muses in a ring,
 Ay round about *Joves* Altar sing.
 And adde to these retired leasure,
 That in trim Gardens takes his pleasure;
 But first, and chiefest, with thee bring
 Him that yon soars on golden wing,
 Guiding the fiery-wheeled throne,
 The Cherub Contemplation,
 And the mute Silence hift along,
 'Lefs *Philomel* will daign a Song,
 'Td her sweetest, saddest plight,
 Smoothing the rugged brow of night,
 While *Cynthia* checks her Dragon yoke,
 Gently o're th'accustom'd Oke;
 Sweet Bird that shunn'ft the noise of folly,
 Most musically, most melancholy!
 Thee Chauntrefs oft the Woods among;
 I woo to hear thy even Song;
 And missing thee, I walk unseen
 On the dry smooth-shaven Green,
 To behold the wandring Moon,
 Riding near her highest noon.
 Like one that had bin led astray
 Through the Heavns wide pathles way;

C

And

(40)

And oft, as if her head she bow'd,
 Stooping through a fleecy cloud.
 Oft on a Plat of rising ground,
 I hear the far-off *Curfeu* sound,
 Over som wide water'd shoar,
 Swinging slow with fullen roar;
 Or if the Ayr will not permit,
 Som still removed place will fit,
 Where glowing Embers through the room
 Teach light to counterfeit a gloom,
 Far from all resort of mirth,
 Save the Cricket on the hearth,
 Or the Belmans droufie charm,
 To blefs the dores from nightly harm;
 Or let my Lamp at midnight hour,
 Be seen in som high lonely Towr,
 Where I may oft out-watch the *Beaz*,
 With thrice great *Hermes*, or unsphear
 The spirit of *Plato* to unfold
 What Worlds, or what vast Regions hold
 The immortal mind that hath forfook
 Her mansion in this fleshly nook:
 And of those *Demons* that are found
 In fire, air, flood, or under ground,

Whose

The page number occurs in two different ways, (39) with 9 up-right, and sometimes, IU copy [1] and Morgan copy, with 9 nearly lying on its side. 57 Id] In every copy examined, this was corrected in ink in manuscript to In and it may well be that a few copies exist in which the correction was made in the type. A few copies examined looked very much like type corrections; but they had been washed, and the change had skillfully been made in inked manuscript. 70 way;] In IU copy [1] the letters in this word are off their feet; i.e., the bottoms of the letters do not print. No other copy examined shows this; but altogether, this page has been slightly altered during the printing process. Catchword And This word occurs in various alignments of the letters, some copies having the word in normal alignment, and others with any one or two of the letters thrown up.

84 harm:] Note italic colon found in all copies examined. Is it in all others?

(41)

Whose power hath a true consent
 With Planet, or with Element.
 Som time let Gorgeous Tragedy
 In Scepter'd Pall com sweeping by,
 Presenting *Thebs*, or *Pelops* line,
 Or the tale of *Troy* divine.
 Or what (though rare) of later age,
 Ennobled hath the Buskind stage.
 But, O sad Virgin, that thy power
 Might raise *Musæus* from his bower,
 Or bid the soul of *Orpheus* sing
 Such notes as warbled to the string,
 Drew Iron tears down *Pluto's* cheek,
 And made Hell grant what Love did seek.
 Or call up him that left half told
 The story of *Cambuscan* bold,
 Of *Camball*, and of *Algarfise*,
 And who had *Canace* to wife,
 That own'd the vertuous Ring and Glafs,
 And of the wondrous Hors of Brass,
 On which the *Tartar* King did ride;
 And if ought els, great *Bards* beside,
 In sage and solemn tunes have sung,
 Of Turney and of Trophies hung;

(42)

95 Of Forests, and enchantments drear,
 Where more is meant then meets the ear, 120
 Thus night oft see me in thy pale career,
 Till civil-suited Morn appeer,
 Not trickt and frounc't as she was wont,
 With the Attick Boy to hunt,
 100 But Cherchef't in a comly Cloud, 125
 While rocking Winds are Piping loud,
 Or usher'd with a shower still,
 When the gulf hath blown his fill,
 105 Ending on the rusling Leaves,
 With minute drops from off the Eaves, 130
 And when the Sun begins to fling
 His flaring beams, me Goddess bring
 To arched walks of twilight groves,
 And shadows brown that *Sylvan* loves
 110 Of Pine, or monumental Oake, 135
 Where the rude Ax with heaved stroke,
 Was never heard the Nymphs to daunt,
 Or fright them from their hallow'd haunt.
 There in close covert by some Brook,
 115 Where no profaner eye may look, 140
 Hide me from Day's garish eie,
 While the Bee with Honied thie,

That

106 ftring,] The comma is clear, but only under magnification, in all copies examined. Columbia note is wrong. See note to this in 1673.

120, 124, 126, 130, 140 The first letter W in each of these lines drops down a little in all copies examined. 122, 139 The first letter T is set a little high in each of these lines.

(43)

That at her flowry work doth sing,
 And the Waters murmuring
 With such comfort as they keep,
 Entice the dewy-feather'd Sleep;
 And let som strange mysterious dream,
 Wave at his Wings in Airy stream,
 Of lively portrature display'd,
 Softly on my eye-lids laid.
 And as I wake, sweet musick breath
 Above, about, or underneath,
 Sent by som spirit to mortals good,
 Or th'unseen Genius of the Wood.
 But let my due feet never fail,
 To walk the studious Cloysters pale,
 And love the high embowed Roof,
 With antick Pillars massy proof,
 And storied Windows richly dight,
 Casting a dimm religious light.
 There let the pealing Organ blow,
 To the full voic'd Quire below,
 In Service high, and Anthems cleer,
 As may with sweetnes, through mine ear,
 Dissolve me into extasies,
 And bring all Heav'n before mine eyes,

And

(44)

And may at last my weary age
 Find out the peacefull hermitage,
 145 The Hairy Gown and Mossy Cell,
 Where I may sit and rightly spell,
 Of every Star that Heav'n doth shew,
 And every Herb that sips the dew;
 Till old experience do attain
 150 To somthing like Prophetic strain.
 These pleasures *Melancholy* give,
 And I with thee will choose to live. 175

SONNETS.

I.

O Nightingale, that on yon bloomy Spray
 Warbl'st at eve, when all the Woods are still,
 Thou with fresh hope the Lovers heart dost fill,
 While the jolly hours lead on propitious *May*,
 160 Thy liquid notes that close the eye of Day,
 First heard before the shallow Cuckoo's bill
 Portend success in love; O if *Jove's* will
 Have linkt that amorous power to thy soft lay,
 Now timely sing, ere the rude Bird of Hate
 165 Foretell my hopeles doom in som Grove ny:
 As thou from yeer to yeer hast sung too late

For

Page number (44) in several copies examined, Trinity College C.11.151; Huntington 105740; Bodleian Douce, the second 4 is clean and clear; in all other copies examined, it is broken or battered.

Sonnet I. 5 Day,] The y is smaller in all copies examined than the other printings of the same letter on the page, and is either a battered and partly broken piece of type, or is from a smaller font. It may have been changed in some copies; but is the same in all copies examined. 9 Now] Broken w in all copies examined.

(45)

For my relief, yet hadst no reason why,
Whether the Muse, or Love call thee his mate,
Both them I serve, and of their train am I.

II.

Donna leggiadra il cui bel nome honora
L'herbosa val di Rheno, e il nobil varco;
Ben è colui d'ogni valore scarco
Qual tuo spirto gentil non innamora,
Che dolcemente mostra sì di fuora
De suoi atti soavi giamai parco,
E i don', che son d'amor sacette ed arco,
La onde l'alta tua virtù s'infiora.
Quando tu vaga parli, o lieta canti
Che mover possa duro alpestre legno,
Guardi ciascun a gli occhi, ed a gli orecchi
L'entrata, chi di te si truova indegno;
Gratia sola di sù gli vaglia, inanti
Che'l disio amoroso al cor s'invecchi.

III.

Qual in colle aspro, al imbrunir di sera
L'avezza giovinetta pastorella
Va bagnando l'herbetta strana e bella
Che mal si spande a disusata sfera.

Fuor

(46)

Fuor di sua natia alma primavera,
Così Amor meco insù la lingua snella
Destò il fior novo di strana favella,
Mentre io di te, vezzosamente altera,
Canto, dal mio buon popot non inteso
E'l bel Tamigi cangio col bel Arno.
Amor lo volse, ed io a l'altrui peso
Seppi ch'Amor cosa mai volse indarno.
Deh! foss' il mio cuor lento e'l duro seno
A chi pianta dal ciel sì buon terreno.

Canzone.

R Idonfi donne e giovani amorosi
M'accostandosi attorno, e perche scrivi,
Perche tu scrivi in lingua ignota e strana
Verseggiando d'amor, e come t'osi?
Dinne, se la tua speme sia mai vana;
E de pensieri lo miglior t'arriui,
Così mi van burlando, altri rivi
Altri lidi t'aspettan, & altre onde
Nelle cui verdi sponde
Spuntati ad hor, ad hor a la tua chioma
L'immortal guiderdon d'eterne frondi
Perche alle spalle tue soverchia soma?
Canzon dirotti, e tu per me rispondi

Dise

Canzone. 6 de pensieri} Too little space between the two words in all copies examined.

(47)

*Dice mia Donna, e'l suo dir, è il mio cuore
Questa è lingua di cui si vanta Amore.*

I V.

*Diodati, e t'èl dirò con meraviglia,
Quel ritroso io ch' amor spreggiar soléa
E de suoi laccr spesso mi ridéa
Gia caddi, ov'huom dabben talhor s'impiglia,
Ne treccie d'oro, ne guancia vermiglia
M'abbaglian sì, ma sotto nova idea
Pellegrina bellezza che'l cuor bea,
Portamenti alti honesti, e nelle ciglia
Quel sereno fulgor d'amabil nero,
Parole adorne di lingua più d'una,
E'l cantar che di mezzo l'hemispero
Traviar ben può la faticosa Luna,
E degli occhi suoi auventa sì gran fuoco
Che l'incrar gli orecchi mi fia poco.*

V.

*Per certo i bei vostr'occhi Donna mia
Esser non può che non fian lo mio sole
Si mi percuoton forte, come ei suole
Per l'arena di Libia chi s'invià,*

Mente

(48)

Mentre un caldo vapor (ne sentì pria)

5

15

*Da quel lato se spinge ove mi duole,
Che forse amanti nelle lor parole
Chiaman sospir; io non so che si fia:*

Parte rinchiusa, e turbida si celsa

Scoffo mi il petto, e poi n'uscendo poco

10

Quivi d'attorno o s'agghiaccia, o s'inghiaccia;

Ma quanto a gli occhi giunge a trovar loco

5

Tutte le notti a me suol far piovofo

Finche mia Alba rivien colma di rose.

VI.

Giovane piano, e semplicetto amante

Poi che fuggir me stesso in dubbio sono,

10

Madonna a voi del mio cuor l'humil dono

Farò devoto; io certo a prove tante

L'ebbi fedele, intrepido, costante,

5

De pensieri leggiadro, accorto, e buono;

Quando rugge il gran mondo, e scocca il tuono,

S'arma di se, e d'intero diamante,

Tanto del forse, e d'invidia sicuro,

Di timori, e speranze al popol use

10

Quanto d'ingegno, e d'alto valor vago,

E di cetra sonora, e delle muse:

Sol troverete in tal parte men duro

Ove Amor mise l'insanabil ago.

VII.

(49)

V I I.

How soon hath Time the futtle thief of youth;
 Stolen on his wing my three and twentieth yeer !
 My hasting dayes flie on with full career,
 But my late spring no bud or blossom shew'eth.
 Perhaps my semblance might deceive the truth,
 That I to manhood am arriv'd so near,
 And inward ripenes doth much less appear,
 That som more timely-happy spirits indu'eth.
 Yet be it less or more, or soon or slow,
 It shall be still in strictest measure eev'n,
 To that same lot, however mean, or high,
 Toward which Time leads me, and the will of Heav'n;
 All is, if I have grace to use it so,
 As ever in my great task Masters eye.

V I I I.

Captain or Colonel, or Knight in Arms,
 Whose chance on these defenceless dores may cease,
 If ever deed of honour did thee please,
 Guard them, and him within protect from harms,
 He can requite thee, for he knows the charms
 That call Fame on such gentle acts as these,
 And he can spread thy Name o're Lands and Seas,
 What ever clime the Suns bright circle warms.

D

Lift

(50)

Lift not thy spear against the Muses Bowre,

The great *Emathian* Conqueror bid spare

10

The house of *Pindarus*, when Temple and Towre

Went to the ground : And the repeated air

Of sad *Electra's* Poet had the power5 To save th' *Athenian* Walls from ruine bare.

I X.

Lady that in the prime of earliest youth,

Wisely hast shun'd the broad way and the green,

10 And with those few art eminently seen,

That labour up the Hill of heav'nly Truth,

The better part with *Mary*, and the *Ruth*,

5

Chosen thou hast, and they that overween,

And at thy growing vertues fret their spleen,

No anger find in thee, but pity and ruth.

Thy care is fixt, and zealously attends

To fill thy odorous Lamp with deeds of light,

10

And Hope that reaps not shame. Therefore be sure

Thou, when the Bridegroom with his feastfull friends

5 Passes to blifs at the mid hour of night,

Hast gain'd thy entrance, Virgin wife and pure.

X.

Sonnet IX. 5 the *Ruth*,] So all copies examined. Morgan copy has correction in manuscript in margin, perhaps contemporary.

(51)

X.

Daughter to that good Earl, once President
 Of *Englands* Counsel, and her Treasury,
 Who liv'd in both, unstain'd with gold or fee,
 And left them both, more in himself content;
 Till the sad breaking of that Parliament
 Broke him, as that dishonest victory
 At *Charonéa*, fatal to liberty
 Kil'd with report that Old man eloquent,
 Though later born, then to have known the dayes
 Wherin your Father flourish't, yet by you
 Madam, me thinks I see him living yet;
 So well your words his noble vertues praise,
 That all both judge you to relate them true,
 And to possess them, Honour'd *Margaret*.

Arcades.

Part of an entertainment presented to
 the Countess Dowager of *Darby* at *Harefield*,
 by som Noble persons of her Family, who
 appear on the Scene in pastoral habit, moving
 toward the seat of State, with this Song.

1. SONG.

Look Nymphs, and Shepherds look,
 What sudden blaze of majesty
 D

Is

(52)

Is that which we from hence descry
 Too divine to be mistook :

This this is she

5

To whom our vows and wishes bend,
 Heer our solemn search hath end:

5

Fame that her high worth to raise,
 Seem'd erst so lavish and profuse,

We may justly now accuse

10

Of detraction from her praise,

Less then half we find exprest,

10

Envy bid conceal the rest.

Mark what radiant state she spreads,

In circle round her shining throne,

15

Shooting her beams like silver threds,

This this is she alone,

Sitting like a Goddess bright,

In the center of her light.

Might she the wise *Latona* be,

20

Or the towred *Cybele*,

Mother of a hunderd gods ;

Juno dare's not give her odds ;

Who had thought this clime had held

A deity so unparallel'd ;

25

As

(53)

As they com forward, the Genius of the Wood
appears, and turning toward them, speaks.

GEn. Stay gentle Swains, for though in this disguise,
I see bright honour sparkle through your eyes,

Of famous *Arcady* ye are, and sprung

Of that renowned flood, so often sung,

Divine *Alpheus*, who by secret sluise,

Stole under Seas to meet his *Arethuse*;

And ye the breathing Roses of the Wood,

Fair silver-buskind Nymphs as great and good,

I know this quest of yours, and free intent

Was all in honour and devotion ment

To the great Mistres of yon princely shrine,

Whom with low reverence I adore as mine,

And with all helpful service will comply

To further this nights glad solemnity;

And lead ye where ye may more neer behold

What shallow-searching *Fame* hath left untold;

Which I full oft amidst these shades alone,

Have fate to wonder at, and gaze upon;

For know by lot from *Jove* I am the powr

Of this fair Wood, and live in Oak'n bowr,

D 3

To

(54)

To nurse the Saplings tall, and curl the grove

With Ringers quaint, and wanton windings wove.

And all my Plants I save from nightly ill,

Of noisom winds, and blasting vapours chill.

And from the Boughs brush off the evil dew,

50

And heal the harms of thwarting thunder blew,

Or what the crofs dire-looking Planet smites,

Or hurtfull Worm with canker'd venom bites.

When Eev'ning gray doth rise, I fetch my round

Over the mount, and all this hallow'd ground,

55

And early ere the odorous breath of morn

Awakes the slumbring leaves, or tasseld horn

Shakes the high thicket, haste I all about,

35

Number my ranks, and visit every sprout

With puissant words, and murmurs made to blefs,

60

But els in deep of night when drowfines

Hath lockt up mortal sense, then listen I

To the celestial *Sirens* harmony,

40

That sit upon the nine enfolded Sphears,

And sing to those that hold the vital shears,

65

And turn the Adamantine spindle round,

On which the fate of gods and men is wound.

Such sweet compulsion doth in musick ly,

45

To lull the daughters of *Necessity*,

And

(55)

And keep unsteddy Nature to her law,
 And the low world in measur'd motion draw
 After the heavenly tune, which none can hear
 Of human mould with grosse unpurged ear,
 And yet such musick worthiest were to blaze
 The peerles height of her immortal praise,
 Whose lustre leads us, and for her most fit,
 If my inferior hand or voice could hit
 Inimitable sounds, yet as we go,
 What ere the skill of lesser gods can show,
 I will assay, her worth to celebrate,
 And so attend ye toward her glittering state;
 Where ye may all that are of noble stemm
 Approach, and kifs her sacred vestures hemm.

2. SONG.

O'Re the smooth enameld green
 Where no print of step hath been,
 Follow me as I sing,
 And touch the warbled string.
 Under the shady roof
 Of branching Elm Star-proof.
 Follow me,

D 4

I will

90

(56)

70 I will bring you where she fits,
 Clad in splendor as befits
 Her deity.
 Such a rural Queen
 All *Arcadia* hath not seen.

95

75

3. SONG.

Nymphs and Shepherds dance no more
 By sandy *Edons* Lillied banks.
 On old *Lycæus* or *Cyllene* hoar,
 80 Trip no more in twilight ranks,
 Though *Frymanth* your loss deplore,
 A better soyl shall give ye thanks.
 From the stony *Mænalus*,
 Bring your Flocks, and live with us,
 Here ye shall have greater grace,
 To serve the Lady of this place.
 85 Though *Syrinx* your *Pans* Mistres were,
 Yet *Syrinx* well might wait on her,
 Such a rural Queen
 All *Arcadia* hath not seen.

100

105

ycidas.

71 low] For low and so in all copies examined.

Catchword] In most copies the catchword is *Lycidas*. but in a few, notably IU Penrose and also Spencer, the *L* failed to print, and the catchword is *ycidas*.

(57)

Lycidas.

In this Monody the Author bewails a learned Friend, unfortunately drown'd in his Passage from *Chester* on the *Irish* Seas, 1637. And by occasion foretels the ruine of our corrupted Clergy then in their height.

Y^Et once more, O ye Laurels, and once more
Ye Myrtles brown, with Ivy never-fear,
I com to pluck your Berries harsh and crude,
And with forc'd fingers rude,
Shatter your leaves before the mellowing year.
Bitter constraint, and sad occasion dear,
Compels me to disturb your season due :
For *Lycidas* is dead, dead ere his prime
Young *Lycidas*, and hath not left his peer :
Who would not sing for *Lycidas* ? he knew
Himself to sing, and build the lofty rhyme.
He must not flote upon his watry bear
Unwept, and welter to the parching wind,
Without the meed of som melodious tear.
Begin then, Sisters of the sacred well,
That from beneath the seat of *Jove* doth spring,
Begin, and somewhat loudly sweep the string.

Hence

(58)

Hence with denial vain, and coy excuse,
So may som gentle Muse
With lucky words favour my destin'd Urn, 20
And as he passes turn,
And bid fair peace be to my sable shroud.
For we were nurst upon the self-same hill,
Fed the same flock, by fountain, shade, and rill.
Together both, ere the high Lawns appear'd 25
Under the opening eye-lids of the morn,
We drove a field, and both together heard
What time the Gray-fly winds her sultry horn,
Batt'ning our flocks with the fresh dews of night,
Oft till the Star that rose, at Ev'ning, bright 30
Toward Heav'n's descent had slop'd his westerling wheel.
Mean while the Rural ditties were not mute,
Temper'd to th'Oaten Flute,
Rough *Satyrs* danc'd, and *Fauns* with clov'n heel,
From the glad sound would not be absent long, 35
And old *Dametas* lov'd to hear our song.
But O the heavy change, now thou art gon,
Now thou art gon, and never must return !
Thee Shepherd, thee the Woods, and desert Caves,
With wilde Thyme and the gadding Vine o'regrown, 40
And all their echoes mourn.

The

(59)

The Willows, and the Hazle Copes green,
 Shall now no more be seen,
 Fanning their joyous Leaves to thy soft layes.
 As killing as the Canker to the Rose,
 Or Taint-worm to the weanling Herds that graze,
 Or Frost to Flowers, that their gay wardrop wear,
 When first the White thorn blows;
 Such, *Lycidas*, thy loss to Shepherds ear.

Where were ye Nymphs when the remorseless deep
 Clos'd o're the head of your lov'd *Lycidas*?
 For neither were ye playing on the steep,
 Where your old Bards, the famous *Druids* ly,
 Nor on the shaggy top of *Monk* high,
 Nor yet where *Deus* spreads her wifard stream:
 Ay me, I fondly dream!
 Had ye bin there--for what could that have don?
 What could the Muse her self that *Orpheus* bore,
 The Muse her self, for her enchanting son
 Whom Universal nature did lament,
 When by the rout that made the hideous roar,
 His goary visage down the stream was sent,
 Down the swift *Hebrus* to the *Letbian* shore.

Alas! What boots it with uncessant care
 To tend the homely flighted Shepherds trade,

And

(60)

And strictly meditate the thankles Muse,
 Were it not better don as others use,
 To sport with *Amaryllis* in the shade,
 Or with the tangles of *Neera's* hair?

45

Fame is the spur that the clear spirit doth raise
 (That last infirmity of Noble mind)

70

To scorn delights, and live laborious dayes;
 But the fair Guerdon when we hope to find,

And think to burst out into sudden blaze,

Comes the blind *Fury* with th'abhorred shears,

75

And flits the thin spun life. But not the praise,

Phœbus repli'd, and touch'd my trembling ears;

Fame is no plant that grows on mortal soil,

55

Nor in the glistening foil

Set off to th'world, nor in broad rumour lies,

80

But lives and spreads aloft by those pure eyes,

And perfect witnes of all judging *Jove*;

As he pronounces lastly on each deed,

60

Of so much fame in Heav'n expect thy meed.

O Fountain *Arctuse*, and thou honour'd froud,

85

Smooth-sliding *Mincius*, crown'd with vocall reeds,

That strain I heard was of a higher mood:

But now my Oat proceeds,

65

And listens to the Herald of the Sea

That

(61)

That came in *Neptune's* plea,
 He ask'd the Waves, and ask'd the Fellon winds,
 What hard mishap hath doom'd this gentle swain?
 And question'd every gust of rugged wings
 That blows from off each beaked Promontory,
 They knew not of his story,
 And sage *Hippotades* their answer brings,
 That not a blast was from his dungeon stray'd,
 The Ayr was calm, and on the level brine,
 Sleek *Panope* with all her sisters play'd.
 It was that fatall and perfidious Bark
 Built in th'eclipse, and rigg'd with curses dark,
 That sunk so low that sacred head of thine.
 Next *Camus*, reverend Sire, went footing flow,
 His Mantle hairy, and his Bonnet sedge,
 Inwrought with figures dim, and on the edge
 Like to that sanguine flower inscrib'd with woe.
 Ah! Who hath reft (quoth he) my dearest pledge?
 Last came, and last did go,
 The Pilot of the *Galilean* lake,
 Two maffy Keyes he bore of metals twain,
 (The Golden opes, the Iron shuts amain)
 He shook his Miter'd locks, and stern bespake,
 How well could I have spar'd for thee young swain.

A.10W

(62)

90 Anow of such as for their bellies sake,
 Creep and intrude, and climb into the fold? 115
 Of other care they little reck'ning make,
 'T hen how to scramble at the shearers feast,
 And shove away the worthy bidden guest.
 95 Blind mouthes! that scarce themselves know how to hold
 A Sheep-hook, or have learn'd ought els the least 120
 That to the faithfull Herdmans art belongs!
 What recks it them? What need they? They are sped;
 And when they list, their lean and flashy songs
 100 Grate on their scrannel Pipes of wretched straw,
 The hungry Sheep look up, and are not fed, 125
 But swolln with wind, and the rank mist they draw,
 Rot inwardly, and foul contagion spread:
 Besides what the grim Woolf with privy paw
 105 Daily devours apace, and nothing fed,
 But that two-handed engine at the door, 130
 Stands ready to smite once, and smite no more.
 Return *Alpheus*, the dread voice is past,
 That shrunk thy streams; Return *Sicilian* Muse,
 110 And call the Vales, and bid them hither cast
 Their Bels, and Flourets of a thousand hues. 135
 Ye valleys low where the milde whispers use,
 Of shades and wanton winds, and gushing brooks,

O.12

119 hold] In about one third of copies examined, the d is out of line, dropped down, probably because it is at the extreme end of a long line.

(63)

On whose fresh lap the swart Star sparely looks,
 Throw hither all your quaint enameld eyes,
 That on the green terf suck the honied showres,
 And purple all the ground with vernal flowres.
 Bring the rathe Primrose that forfaken dies.
 The tufted Crow-toe, and pale Gessamine,
 The white Pink, and the Pansie freakt with jeat,
 The glowing Violet.
 The Musk-rose, and the well attir'd Woodbine,
 With Cowslips wan that hang the pensive hed,
 And every flower that sad embroidery wears :
 Bid *Amaranthus* all his beauty shed,
 And Daffadillies fill their cups with tears,
 To strew the Laureat Herse where *Lycid* lies.
 For so to interpose a little ease,
 Let our frail thoughts dally with false surmise.
 Ay me ! Whilst thee the shores, and sounding Seas
 Wash far away, where ere thy bones are hurld,
 Whether beyond the stormy *Hebrides*,
 Where thou perhaps under the whelming tide
 Visitst the bottom of the monstrous world;
 Or whether thou to our moist vows deny'd,
 Sleep'st by the fable of *Bellerus* old,
 Where the great vision of the guarded Mount

Looks

(64)

Looks toward *Namancos* and *Bayona's* hold ;
 Look homeward Angel now, and melt with ruth.
 And, O ye *Dolphins*, waft the haples youth.
 Weep no more, woful Shepherds weep no more,
 For *Lycidas* your sorrow is not dead,
 Sunk though he be beneath the watry floor,
 So sinks the day-star in the Ocean bed,
 And yet anon repairs his drooping head,
 And tricks his beams, and with new spangled Ore,
 Flames in the forehead of the morning sky :
 So *Lycidas* sunk low, but mounted high,
 Through the dear might of him that walk'd the waves
 Where other groves, and other streams along,
 With *Nectar* pure his oozy Lock's he laves,
 And hears the unexpressive nuptiall Song,
 In the blest Kingdoms meck of joy and love.
 There entertain him all the Saints above,
 In solemn troops, and sweet Societies
 That sing, and singing in their glory move,
 And wipe the tears for ever from his eyes.
 Now *Lycidas* the Shepherds weep no more ;
 Hence forth thou art the Genius of the shore,
 In thy large recompense, and shalt be good
 To all that wander in that perilous flood.

Thus

173 waves;] The punctuation here should certainly be a semi-colon as in 1638. In IU Gannon copy and one or two others, the uninked impression of a semi-colon is clearly defined; but in all other copies examined, every trace of the impression is gone, probably due to washing. 178 Note that this line is indented one letter in all copies examined.

(65) .

Thus fang the uncouth Swain to th'Okes and rills,
 While the still morn went out with Sandals gray,
 He touch'd the tender stops of various Quills,
 With eager thought warbling his *Dorick* lay :
 And now the Sun had stretch'd out all the hills,
 And now was dropt into the Western bay ;
 At last he rose, and twitch'd his Mantle blew :
 To morrow to fresh Woods, and Pastures new.

190

A
 M A S K

Of the same

A U T H O R

P R E S E N T E D

At L U D L O W-Castle,

I 6 3 4.

Before

The Earl of B R I D G E W A T E R

Then President of W A L E S.

E



Anno Dom. 1645.

The collation is between 1645 and 1637 printings of the *Mask*.
 For the reproductions of the 1637 edition, see p. 262ff.
 2 MASK] MASKE 2 & 3 1637 lacks. 6 LUDLOW-Castle,
 Ludlow Castle, 7 1634.] 1634: From this point on, the two
 title-pages are so different that collation is profitless. See page
 263 for the 1637 title.

(69)



To the Right Honourable,
JOHN Lord Vicount BRACLY,
Son and Heir apparent to the Earl
of Bridgewater, &c.

MY LORD,



His Poem, which receiv'd its
first occasion of Birth from
your Self, and others of your
Noble Family, and much honour from
your own Person in the performance,
now returns again to make a finall De-
dication of it self to you. Although
not openly acknowledg'd by the
Author, yet it is a legitimate off-spring,
so lovely, and so much desired, that the
often Copying of it hath tir'd my Pen
to give my severall friends satisfaction,
and brought me to a necessity of pro-
ducing it to the publike view; and

E 3

now

(70)

now to offer it up in all rightfull devo- 20
tion to those fair Hopes, and rare En-
dowments of your much-promising
Youth, which give a full assurance, to
all that know you, of a future excel-
lence. Live sweet Lord to be the 25
honour of your Name, and receive this
as your own, from the hands of him,
who hath by many favours been long
oblig'd to your most honour'd Parents,
and as in this representation your at- 30
tendant Thyrsis, so now in all reall
expression.

Your faithfull, and most
humble Servant

H. LAWES.

The

1 To the Right Honourable,] TO THE RIGHT/
HONOURABLE, 2 JOHN] IOHN Lord Vicount] Lord
Vicount BRACLY,] BRACLY, 3 Heir] heire Earl] Earle
4 of] of 6 Poem,] Poem, 7 Birth] birth 8 Self,] selfe,
9 Noble] noble Family,] familie, 11 again] againe
Dedication] dedication 12 self] selfe 16 Copying] copying
Pen] pen 18 necessity] necessitie The double f in both edi-
tions is a ligature, but each ligature is different from the other.

21 Hopes,] hopes, 27 own,] owne, 28 been] beene
30 representation] repræsentation 33 Your faithfull, and most]
Your faithfull, and most 34 Servant] Servant,

(71)

The Còpy of a Letter Writt'n

By Sir HENRY WOOTTON,
To the Author, upon the
following Poem.

From the Colledge, this 13. of April, 1638.

SIR,

IT was a special favour, when you lately bestowed upon me here, the first taste of your acquaintance, though no longer then to make me know that I wanted more time to value it, and to enjoy it rightly; and in truth, if I could then have imagined your farther stay in these parts, which I understood afterwards by Mr. H., I would have been bold in our vulgar phrase to mend my draught (for you left me with an extreme thirst) and to have begged your conversation again, joyntly with your said learned Friend, at a poor meal or two, that we might have banded together some good Authors of the antient time: Among which, I observed you to have been familiar.

Since your going, you have charg'd me with new Obligations, both for a very kinde Letter from you, dated the sixth of this Month, and for a dainty peece of entertainment which came therewith. Wherin I should much commend the Tragical part, if the Lyrical did not ravish me with a certain Dorique delicacy in your Songs and Odes, wherunto I must

E 4

plainly

(72)

plainly confess to have seen yet nothing parallel in our Language: *Ipsamollities*. But I must not omit to tell you, that I now onely owe you thanks for intimating unto me (how modestly soever) the true Artificer. For the work it self, I had view'd some good while before, with singular delight, having receiv'd it from our common Friend Mr. R. in the very close of the late R's Poems, Printed at Oxford, wherunto it was added (as I now suppose) that the Accessory might help out the Principal, according to the Art of *Stationers*, and to leave the Reader *Con la bocca dolce*.

Now Sir, concerning your travels, wherin I may challenge a little more priviledge of Discours with you; I suppose you will not blanch *Paris* in your way; therefore I have been bold to trouble you with a few lines to Mr. M. B. whom you shall easily find attending the young Lord S. as his Governor, and you may surely receive from him good directions for the shaping of your farther journey into *Italy*, where he did reside by my choice some time for the King, after mine own recess from *Venice*.

I should think that your best Line will be thorow the whole length of *France* to *Marseilles*, and thence by Sea to *Genoa*, whence the passage into *Tuscany* is as Diurnal as a *Gravesend* Barge: I hasten as you do to *Florence*, or *Siena*, the rather to tell you a short story from the interest you have given me in your safety.

At *Siena* I was tabled in the House of one *Alberto Scipioni* an old Roman Courtier in dangerous times

15 phrase] Note how the right hand side of h and left hand side of a are broken or do not print in all copies, except Morgan, in which, almost certainly, the two letters have been restored by pen and ink. The difficulty is caused by the r which is higher than the two pieces of type on either side.

(73)

times, having bin Steward to the *Duca di Pagliano*,
 who with all his Family were strangled, save this
 onely man that escap'd by foresight of the Tempest:
 With him I had often much chat of those affairs;
 Into which he took pleasure to look back from his
 Native Harbour; and at my departure toward
Rome (which had been the center of his experience)
 I had wonn confidence enough to beg his advice,
 how I might carry my self securely there, without
 offence of others, or of mine own conscience.
Signor Arrigo mio (sayes he) *I pensier stretti, & il*
viso sciolto will go safely over the whole World:
 Of which *Delphian Oracle* (for so I have found it)
 your judgement doth need no commentary; and
 therefore (Sir) I will commit you with it to the
 best of all securities, Gods dear love, remaining

Your Friend as much at command
 as any of longer date
Henry Wootton.

Postscript.

SIR, I have expressly sent this my Foot-boy to pre-
 sent your departure without som acknowledgement
 from me of the receipt of your obliging Letter, having
 my self through som busines, I know not how, neglected
 the ordinary conveyance. In any part where I shall un-
 derstand you fixed, I shall be glad, and diligent to en-
 tertain you with Home-Novelties; even for som so-
 mentation of our friendship, too soon interrupted in the
 Cradle.

The

(74)



The Persons.

The attendant Spirit afterwards in
 in the habit of *Thyrsis*.

Comus with his crew.

The Lady.

1. Brother.

2. Brother.

Sabrina the Nymph.

The cheif persons which presented,
 were

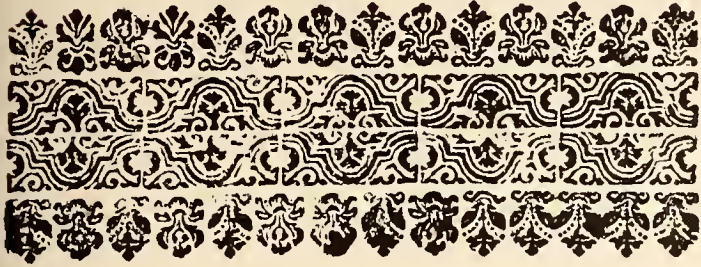
The Lord Bracly,

Mr. Thomas Egerton his Brother,

The Lady Alice Egerton.

A.

(75)



A
MASK

PRESENTED

At LUDLOW-Castle,
1634. &c.

The first Scene discovers a wilde Wood.

The attendant Spirit descends or enters.



Efore the starry threshold of Joves Court
My mansion is, where those immortal shapes
Of bright aëreal Spirits live insphar'd
In Regions milde of calm and serene Ayr,
Above the smoak and stirr of this dim spot,
Which men call Earth, and with low-thoughted care
Confin'd,

(76)

Confin'd, and pester'd in this pin-fold here,
Strive to keep up a frail, and Feaverish being
Unmindfull of the crown that Vertue gives
After this mortal change, to her true Servants 10
Amongst the enthron'd gods on Sainted seats.
Yet som there be that by due steps aspire
To lay their just hands on that Golden Key
That ope's the Palace of Eternity :
To such my errand is, and but for such, 15
I would not soil these pure Ambrosial weeds,
With the rank vapours of this Sin-worn mould.

But to my task. Neptune besides the sway
Of every salt Flood, and each ebbing Stream,
Took in by lot 'twixt high, and neather Jove, 20
Imperial rule of all the Sea-girt Iles
That like to rich, and various gemms inlay
The unadorned boosom of the Deep,
Which he to grace his tributary gods
By course commits to severall government, 25
And gives them leave to wear their Saphire crowns,
And weild their little tridents, but this Ile
The greatest, and the best of all the main
He quarters to his blu hair'd deities,
And all this tract that fronts the falling Sun 30

A

15 fuch] So all copies examined, with Morgan corrected with pen and ink.

(77)

A noble Peer of mickletrust, and power
 Has in his charge, with temper'd awe to guide
 An old, and haughty Nation proud in Arms :
 Where his fair off-spring nurs't in Princely lore,
 Are coming to attend their Fathers state,
 And new-entrusted Scepter, but their way
 Lies through the perplex't paths of this drear Wood,
 The nodding horror of whose shady brows
 Threats the forlorn and wandering Passenger.
 And here their tender age might suffer perill,
 But that by quick command from Soveran *Jove*
 I was dispatcht for their defence, and guard ;
 And listen why, for I will tell ye now
 What never yet was heard in Tale or Song
 From old, or modern Bard in Hall, or Bowr.

Bacchus that first from out the purple Grape,
 Crush't the sweet poyson of mis-used Wine
 After the *Tuscan* Mariners transform'd
 Coasting the *Tyrrhene* shore, as the winds lifted,
 On *Circes* Iland fell (who knows not *Circe*
 The daughter of the Sun ? Whose charmed Cup
 Whoever tasted, lost his upright shape,
 And downward fell into a groveling Swine)
 This Nymph that gaz'd upon his clustering locks,

With

(78)

With Ivy berries wreath'd, and his blithe youth, 55
 Had by him, ere he parted thence, a Son
 Much like his Father, but his Mother more,
 Whom therefore she brought up and *Comus* nam'd,
 Who ripe, and frolick of his full grown age, 35
 Roaving the *Celtick*, and *Iberian* fields, 60
 At last betakes him to this ominous Wood,
 And in thick shelter of black shades imbowl'd,
 Excells his Mother at her mighty Art,
 Offring to every weary Travailer,
 His orient liquor in a Crystal Glasse, 65
 To quench the drouth of *Phæbus*, which as they taste
 (For most do taste through fond intemperate thirst)
 Soon as the Potion works, their human count'nance,
 Th'express resemblance of the gods, is chang'd
 Into som brutish form of Woolf, or Bear, 70
 Or Ounce, or Tiger, Hog, or bearded Goat,
 All other parts remaining as they were,
 And they, so perfect is their misery,
 Not once perceive their foul disfigurement,
 But boast themselves more comely then before 75
 And all their friends, and native home forget
 To roule with pleasure in a sensual stie.
 Therefore when any favour'd of high *Jove*,

Chances

The entire page is noticeably out of alignment in several places.
 46 *Bacchus*] The *b* is not absolutely certain, as the *h* in this
 italic font is almost closed at the bottom. The letter in ques-
 tion may well be the *h* battered to look like the *b*. There can
 be little doubt that the intent here was to print *h*.

(79)

Chances to passe through this adventrous glade,
 Swift as the Sparkle of a glancing Star,
 I shoot from Heav'n to give him safe convoy,
 As now I do : But first I must put off
 These my skierobes spun out of *Iris* Wooff,
 And take the Weeds and likenes of a Swain,
 That to the service of this house belongs,
 Who with his lost Pipe, and smooth-dittied Song,
 Well knows to still the wilde winds when they roar,
 And hush the waving Woods, nor of lesse faith,
 And in this office of his Mountain watch,
 Likeliest, and neereſt to the present ayd
 Of this occasion. But I hear the tread
 Of hatefull steps, I must be viewles now.

*Comus enters With a Charming Rod in one hand,
 his Glas in the other, with him a rout of Mon-
 sters headed like sundry sorts of wilde Beasts,
 but otherwise like Men and Women, their Ap-
 parel glistring, they com in making a riotous
 and unruly noise, With Torches in their hands.*

Comus. The Star that bids the Shepherd fold,
 Now the top of Heav'n doth hold,
 And the gilded Car of Day,
 His glowing Axle doth allay

(80)

In the steep *Atlantick* stream,
 And the slope Sun his upward beam
 Shoots against the dusky Pole,
 Pacing toward the other gole
 Of his Chamber in the East.
 Mean while welcom Joy, and Feast,
 Midnight shout, and revelry,
 Tipſie dance, and Jollity.
 Braid your Locks with roſie Twine
 Dropping odours, dropping Wine.
 Rigor now is gon to bed,
 And Advice with scrupulous head,
 Strict Age, and ſowre Severity,
 With their grave Saws in ſlumber ly.
 We that are of purer fire,
 Imitate the Starry Quire,
 Who in their nightly watchfull Sphears,
 Lead in swift round the Months and Years.
 The Sounds, and Seas with all their finny drove
 Now to the Moon in wavering Morrice move,
 And on the Tawny Sands and Shelves,
 Trip the pert Fairies and the dapper Elves;
 By dimpled Brook, and Fountain brim,
 The Wood-Nymphs deckt with Daiſies trim,
 Their

120 In all but one of the copies examined, IU 1645, the word *Nymphs* has the letters *mph* out of line thrown up with *p* even higher than the other two; and the *h* of *high* also thrown up. In IU 1645, the alignment is proper and there is the imprint of a spacer block under the *h* of the word *high*. There are no doubt other copies in which this line is in alignment.

(81)

Their merry wakes and pastimes keep :
 What hath night to do with sleep ?
 Night hath better sweets to prove,
L'enus now wakes, and wak'ns Love.
 Com let us our rights begin,
 Tis onely day-light that makes Sin
 Which these dun shades will ne're report.
 Hail Goddesse of Nocturnal sport
 Dark vaild *Cotyto*, t'whom the secret flame
 Of mid-night Torches burns ; mysterious Dame
 That ne're art call'd, but when the Dragon woom
 Of Stygian darknes spets her thickest gloom,
 And makes one blot of all the ayr,
 Stay thy cloudy Ebon chair,
 Wherin thou rid'st with *Hecat'*, and befriend
 Us thy vow'd Priests, till utmost end
 Of all thy dues be done, and none left out,
 Ere the blabbing Eastern scout,
 The nice Morn on th' *Indian* sleep
 From her cabin'd loop hole peep,
 And to the tel-tale Sun discry
 Our conceal'd Solemnity.
 Com, knit hands, and beat the ground,
 In a light fantastick round.

F

The

(82)

The Measure.

Break off, break off, I feel the different pace, 145
 Of som chaff footing neer about this ground,
 Run to your shrouds, within these Brakes and Trees,
 Our number may affright : Som Virgin sure 125
 (For so ' can distinguish by mine Art)
 Benighted in these Woods. Now to my charms, 150
 And to my wily trains, I shall e're long
 Be well stock't with as fair a herd as graz'd
 About my Mother *Circe*. Thus I hurl 130
 My dazling Spells into the spungy ayr,
 Of power to cheat the eye with blear illusion, 155
 And give it false presentments, left the place
 And my quaint habits breed astonishment,
 And put the Damsel to suspicious flight,
 Which must not be, for that's against my course ;
 I under fair pretence of friendly ends, 160
 And well plac't words of glozing courtesie
 Baited with reasons not unplaufible
 Wind me into the easie-hearted man,
 And hugg him into snares. When once her eye
 Hath met the vertue of this Magick dust, 165
 I shall appear som harmles Villager
 Whom thrift keeps up about his Country gear,

But

137 dues] The s is so faint in all copies and almost not printing in some that any single copy may seem to lack it. This is the usual small s from a font slightly smaller than the regular type of this edition.

(83)

But here she comes, I fairly step aside
And hearken, if I may, her business here.

The Lady enters.

This way the noise was, if mine ear be true,
My best guide now, me thought it was the sound
Of Riot, and ill manag'd Merriment,
Such as the jocond Flute, or gamefom Pipe
Stirs up among the loose unletter'd Hinds,
When for their teeming Flocks, and granges full
In wanton dance they praise the bounteous Pan,
And thank the gods amidst. I should be loath
To meet the rudeness, and swell'd insolence
Of such late Wassailers; yet O where else
Shall I inform my unacquainted feet
In the blind maze of this tangl'd Wood?
My Brothers when they saw me wearied out
With this long way, resolving here to lodge
Under the spreading favour of these Pines,
Stept as they led to the next Thicket side
To bring me Berries, or such cooling fruit
As the kind hospitable Woods provide.
They left me then, when the gray-hooded Eve'n
Like a sad Votarist in Palmers weed

F 2

Rose

(84)

Rose from the hindmost wheels of Phæbus wain. 190
But where they are, and why they came not back,
Is now the labour of my thoughts, 'tis likeliest
They had engag'd their wandring steps too far,
And envious darknes, ere they could return,
Had stole them from me, else O theevish Night 195
Why shouldst thou, but for some felonious end,
In thy dark lantern thus close up the Stars,
That nature hung in Heav'n, and fill'd their Lamps
With everlasting oil, to give due light
To the mistl'd and lonely Travailer? 200
This is the place, as well as I may guess,
Whence eev'n now the tumult of loud Mirth
Was rife, and perfect in my list'ning ear,
Yet nought but single darknes do I find.
What might this be? A thousand fantasies 205
Begin to throng into my memory
Of calling shapes, and beckning shadows dire,
And airy tongues, that syllable mens names
On Sands, and Shoars, and desert Wilderesses.
These thoughts may startle well, but not astound 210
The vertuous mind, that ever walks attended
By a strong siding champion Conscience.-----
O welcom pure ey'd Faith, white-handed Hope,

Thou

(85)

Thou hovering Angel girt with golden wings,
 And thou unblemish'd form of Chastity,
 I see ye visibly, and now beleve
 That he, the Supreme good, t'whom all things ill
 Are but as slavish officers of vengeance,
 Would send a glistering Guardian if need were
 To keep my life and honour unaffail'd.
 Was I deceiv'd, or did a fable cloud
 Turn forth her silver lining on the night?
 I did not err, there does a fable cloud
 Turn forth her silver lining on the night,
 And casts a gleam over this tufted Grove.
 I cannot hallow to my Brothers, but
 Such noise as I can make to be heard farthest
 Ile venter, for my new enliv'nd spirits
 Prompt me; and they perhaps are not far off.

S O N G.

Sweet Echo, sweetest Nymph that liv'st unseen
Within thy airy shell
By slow Meander's margent green,
And in the violet-imbroider'd vale
Where the love-lorn Nightingale
Nightly to thee her sad Song mourneth well.

F 3

Canst

235

(86)

Canst thou not tell me of a gentle Pair
That likest thy Narcissus are?
O if thou have
Hid them in some flowry Cave,
Tell me but where
Sweet Queen of Parly, Daughter of the Spear,
So maist thou be translated to the skies,
And give resounding grace to all Heav'n's Harmonies.

240

Com. Can any mortal mixture of Earths mould
Breath such Divine enchanting ravishment?
Sure something holy lodges in that brest,
And with these raptures moves the vocal air
To testify his hidd'n residence;
How sweetly did they float upon the wings
Of silence, through the empty-vaulted night
At every fall smoothing the Raven downe
Of darknes till it smil'd: I have oft heard
My Mother Circe with the Sirens three,
Amidst the flowry-kirtl'd Naiades
Culling their Potent hearbs, and balefull drugs,
Who as they sung, would take the prison'd soul,
And lap it in Elysium, Scylla wept,
And chid her barking waves into attention,

245

250

255

And

(87)

And fell *Charybdis* marmur'd soft applause :
 Yet they in pleasing slumber lull'd the sense, 260
 And in sweet madness rob'd it of it self,
 But such a sacred, and home-felt delight,
 Such sober certainty of waking bliss
 I never heard till now. Ile speak to her
 And she shall be my Queen. Hail forren wonder 265
 Whom certain these rough shades did never breed
 Unlesse the Goddess that in rurall shrine
 Dwell'st here with *Pan*, or *Silvan*, by blest Song
 Forbidding every bleak unkindly Fog
 To touch the prosperous growth of this tall Wood. 270
La. Nay gentle Shepherd ill is lost that praise
 That is addrest to unattending Ears,
 Not any boast of skill, but extreme shift
 How to regain my sever'd company
 Compell'd me to awake the courteous Echo 275
 To give me answer from her mossie Couch.
Co. What chance good Lady hath bereft you thus ?
La. Dim darknes, and this leavy Labyrinth.
Co. Could that divide you from neer-ushering guides ?
La. They left me weary on a grassie turf. 280
Co. By fallhood, or discourtesie, or why ?
La. To seek i'th vally som cool friendly Spring.

F 4

Co.

(88)

Co. And left your fair side all unguarded Lady ?
La. They were but twain, and purpos'd quick return.
Co. Perhaps fore-stalling night prevented them. 285
La. How easie my misfortune is to hit !
Co. Imports their loss, beside the present need ?
La. No lets then if I should my brothers loose.
Co. Were they of manly prime, or youthful bloom ?
La. As smooth as *Hebe's* their unrazor'd lips. 290
Co. Two such I saw, what time the labour'd Oxe
 In his loose traces from the furrow came,
 And the swink't hedger at his Supper fate ;
 I saw them under a green mantling vine
 That crawls along the side of yon small hill, 295
 Plucking ripe clusters from the tender shoots,
 Their port was more then human, as they stood ;
 I took it for a faëry vision
 Of som gay creatures of the element
 That in the colours of the Rainbow live 300
 And play i'th plighted clouds. I was aw-strook,
 And as I past, I worshipt ; if those you seek
 It were a journey like the path to Heav'n,
 To help you find them. *La.* Gentle villager
 What readiest way would bring me to that place ? 305
Co. Due west it rises from this shrubby point.

La.

(89)

Ld. To find out that, good Shepherd, I suppose,
In such a scant allowance of Star-light,
Would overtask the best Land-Pilots art,
Without the sure guesses of well-practiz'd feet.

Co. I know each lane, and every alley green
Dingle, or bushy dell of this wilde Wood,
And every bosky bourn from side to side
My daily walks and ancient neighbourhood,
And if your stray attendance be yet lodg'd,
Or shroud within these limits, I shall know
Ere morrow wake, or the low roosted lark
From her thach't pallat rowse, if otherwise
I can conduct you Lady to a low
But loyal cottage, where you may be safe
Till further quest'. *Ld.* Shepherd I take thy word,
And trust thy honest offer'd courtesie,
Which oft is sooner found in lowly sheds
With smoaky rafters, then in tapstry Halls
And Courts of Princes, where it first was nam'd,
And yet is most pretended : In a place
Less warranted then this, or less secure
I cannot be, that I should fear to change it,
Eie me blest Providence, and square my triall
To my proportion'd strength. Shepherd lead on. . . .

The

(90)

The two Brothers.

Eld. Bro. Unmuffle ye faintstars, and thou fair Moon
That wontst to love the travellers benizon,
310 Stoop thy pale visage through an amber cloud,
And disinherit *Chaos*, that raigns here
In double night of darknes, and of shades ; 335
Or if your influence be quite damm'd up
With black usurping mists, som gentle taper
315 Though a rush Candle from the wicker hole
Of som clay habitation visit us
With thy long levell'd rule of streaming light, 340
And thou shalt be our star of *Arcady*,
320 Or *Tyrian* Cynosure 2 *Bro.* Or if our eyes
Be barr'd that happines, might we but hear
The folded flocks pen'd in their walled cotes,
Or found of pastoral reed with oaten stops, 345
Or whistle from the Lodge, or village cock
325 Count the night watches to his feathery Dames,
T'would be som solace yet, som little chearing
In this close dungeon of innumerable bowes.
But O that haples virgin our lost sister 350
Where may she wander now, whether betake her
From the chill dew, amongst rude burrs and thistles ?
Perhaps

(91)

Perhaps som cold bank is her boulder now
 Or 'gainst the rugged bark of som broad Elm
 Leans her unpillow'd head fraught with sad fears.
 What if in wild amazement, and affright,
 Or while we speak within the direfull grasp
 Of Savage hunger, or of Savage heat ?

Ell. Bro. Peace brother, be not over-exquisite
 To cast the fashion of uncertain evils;
 For grant they be so, while they rest unknown,
 What need a man forestall his date of grief,
 And run to meet what he would most avoid ?
 Or if they be but false alarms of Fear,
 How bitter is such self-delusion ?
 I do not think my sister so to seek,
 Or so unprincip'l'd in vertues book,
 And the sweet peace that goodnes boosoms ever,
 As that the single want of light and noise
 (Not being in danger, as I trust she is not)
 Could stir the constant mood of her calm thoughts,
 And put them into mis-becoming plight.
 Vertue could see to do what vertue would
 By her own radiant light, though Sun and Moon
 Were in the flat Sea sunk. And Wildoms self
 Oft seeks to sweet retired Solitude,

Where

(92)

Where with her best nurse Contemplation
 She plumes her feathers, and lets grow her wings
 That in the various busle of resort
 Were all to ruff'd, and sometimes impair'd.
 He that has light within his own cleer brest
 May sit i'th center, and enjoy bright day,
 But he that hides a dark soul, and foul thoughts
 Benighted walks under the mid-day Sun ;
 Himself is his own dungeon.

355

380

360

365

370

375

2. Bro. Tis most true
 That musing meditation most affects
 The Pensive secrecy of desert cell,
 Far from the cheerfull haunt of men, and herds,
 And sits as safe as in a Senat house,
 For who would rob a Hermit of his Weeds,
 His few Books, or his Beads, or Maple Dish,
 Or do his gray hairs any violence ?
 But beauty like the fair Hesperian Tree
 Laden with blooming gold, had need the guard
 Of dragon watch with unenchanted eye,
 To save her blossoms, and defend her fruit
 From the rash hand of bold Incontinence.
 You may as well spread out the unshun'd heaps
 Of Misers treasure by an out-laws den,

385

390

395

And

(93)

And tell me it is safe, as bid me hope
 Danger will wink on Opportunity,
 And let a single helpless maiden pass
 Uninjur'd in this wilde surrounding waft.
 Of night, or lonelines it reckes me not,
 I fear the dred events that dog them both,
 Left som ill greeting touch attempt the person
 Of our unowned sister.

Eld. Bro. I do not, brother,
 Inferr, as if I thought my sisters state
 Secure without all doubt, or controversie :
 Yet where an equall poise of hope and fear
 Does arbitrate th'event, my nature is
 That I encline to hope, rather then fear,
 And gladly banish squint suspicion.
 My sister is not so defenceless left
 As you imagine, she has a hidden strength
 Which you remember not.

2. Bro. What hidden strength,
 Unless the strength of Heav'n, if you mean that ?

Eld. Bro. I mean that too, but yet a hidden strength
 Which if Heav'n gave it, may be term'd her own :
 'Tis chastity, my brother, chastity :
 She that has that, is clad in compleat steel,

And

(94)

And like a quiver'd Nymph with Arrows keen
 May trace huge Forests, and unharbour'd Heaths,
 Infamous Hills, and sandy perilous wildes,
 Where through the sacred rayes of Chastity,
 No savage fierce, Bandite, or mountaneer
 Will dare to soyl her Virgin purity,
 Yea there, where very desolation dwels
 By grots, and caverns shag'd with horrid shades,
 She may pass on with unblench't majesty,
 Be it not don in pride, or in presumption.
 Som say no evil thing that walks by night
 In fog, or fire, by lake, or moorish fen,
 Blew meager Hag, or stubborn unlaid ghost,
 That breaks his magick chains at *curseu* time,
 No goblin, or swart Faëry of the mine,
 Hath hurtfull power o're true virginity.
 Do ye beleeve me yet, or shall I call
 Antiquity from the old Schools of Greece
 To testifie the arms of Chastity ?
 Hence had the huntress *Dian* her dred bow
 Fair silver-shafted Queen for ever chaste,
 Wherewith she tan'd the brinded lions
 And spotted mountain pard, but set at nought
 The frivolous bolt of *Cupid*, gods and men

Fear'd

(95)

Fear'd her stern frown, and she was queen oth' Woods,
 What was that snaky-headed *Gorgon* sheild
 That wife *Minerva* wore, unconquer'd Virgin,
 Wherewith she freez'd her foes to congeal'd stone?
 But rigid looks of Chast austereity, 450
 And noble grace that dath't brute violence
 With sudden adoration, and blank aw.
 So dear to Heav'n is Saintly chastity,
 That when a soul is found sincerely so,
 A thousand liveried Angels lacky her, 455
 Driving far off each thing of sin and guilt,
 And in cleer dream, and solemn vision
 Tell her of things that no gross ear can hear,
 Till oft convers with heav'nly habitants
 Begin to cast a beam on th' outward shape, 460
 The unpolluted temple of the mind,
 And turns it by degrees to the souls essence,
 Till all be made immortal: but when lust
 By unchaste looks, loose gestures, and foul talk,
 But most by leud and lavish act of sin, 465
 Lets in defilement to the inward parts,
 The soul grows clotted by contagion,
 Imbodies, and imbrutes, till she quite loose
 The divine property of her first being.

Such

(96)

Such are those thick and gloomy shadows damp 470
 Oft seen in Charnell vaults, and Sepulchers
 Lingerin, and sitting by a new made grave,
 As loath to leave the body that it lov'd,
 And link't it self by carnal sensuality
 To a degenerate and degraded state. 475
 2. *Bro.* How charming is divine Philosophy!
 Not harsh, and crabbed as dull fools suppose,
 But musical as is *Apollo's* lute,
 And a perpetual feast of nectar'd sweets,
 Where no crude surfeit reigns. *Eld. Bro.* Lift, lift, I hear 480
 Som far off hallow break the silent Air.
 2. *Bro.* Me thought so too; what should it be?
Eld. Bro. For certain
 Either som one like us night-founder'd here,
 Or els som neighbour Wood-man, or at worst,
 Som roaving Robber calling to his fellows. 485
 2. *Bro.* Heav'n keep my sifter, agen agen and neer,
 Best draw, and stand upon our guard.
Eld. Bro. Ile hallow,
 If he be friendly he comes well, if not,
 Defence is a good cause, and Heav'n be for us.

The

The page numbers.] In some copies, but not all examined, both numbers appear broken or something prevented them from printing with a clear impression.

(97)

The attendant Spirit habited like a Shepherd.

That hallow I should know, what are you ? speak; 490

Com not too neer, you fall on iron stakes else.

Spir. What voice is that, my young Lord ? speak again.*2. Bro.* O brother, 'tis my father Shepherd sure.*El. Bro.* *Thyrsis* ? Whose artful strains have oft delaid

The huddling brook to hear his madrigal, 495

And sweeten'd every muskrose of the dale,

How cam'st thou here good Swain ? hath any ram

Slip't from the fold, or young Kid lost his dam,

Or straggling weather the pen't flock forsook ?

How couldst thou find this dark sequester'd nook ? 500

Spir. O my lov'd masters heir, and his next joy,

I came not here on such a trivial toy

As a stray'd Ewe, or to pursue the stealth

Of pilfering Woolf, not all the fleecy wealth

That doth enrich these Downs, is worth a thought 505

To this my errand, and the care it brought.

But O my Virgin Lady, where is she ?

How chance she is not in your company ?

El. Bro. To tell thee sadly Shepherd, without blame;

Or our neglect, we lost her as we came. 510

Spir. Ay me unhappy then my fears are true.

G

El.

(98)

El. Bro. What fears good *Thyrsis* ? Prethee briefly shew.*Spir.* Ile tell ye, 'tis not vain, or fabulous,

(Though so esteem'd by shallow ignorance)

What the sage Poëts taught by th' heav'nly Muse, 515

Storied of old in high immortal vers

Of dire *Chimera*'s and enchanted Isles,

And rifted Rocks whose entrance leads to hell,

For such there be, but unbelief is blind.

Within the navil of this hideous Wood, 520

Immur'd in cypress shades a Sorcerer dwels

Of *Bacchus*, and of *Circe* born, great *Comus*,

Deep skill'd in all his mothers witcheries,

And here to every thirsty wanderer,

By sly enticement gives his banefull cup, 525

With many murmurs mixt, whose pleasing poison

The visage quite transforms of him that drinks,

And the inglorious likenes of a beast

Fixes instead, unmoulding reasons mintage

Character'd in the face ; this have I learn't 530

Tending my flocks hard by i'th hilly crofts,

That brow this bottom glade, whence night by night

He and his monstrous rout are heard to howl

Like stabl'd wolves, or tigers at their prey,

Doing abhorred rites to *Hecate*

In 535

(99)

In their obscured haunts of inmost bowres,
 Yet have they many baits, and guilefull spells
 To inveigle and invite th'unwary sense
 Of them that pass unweeting by the way.
 This evening late by then the chewing flocks
 Had ta'n their supper on the savoury Herb
 Of Knot-grass dew-besprent, and were in fold,
 I fate me down to watch upon a bank
 With Ivy canopied, and interwove
 With flaunting Hony-suckle, and began
 Wrapt in a pleasing fit of melancholy
 To meditate my rural minstrelsie,
 Till fancy had her fill, but ere a close
 The wonted roar was up amidst the Woods,
 And fill'd the Air with barbarous dissonance,
 At which I ceas't, and listen'd them a while,
 Till an unusuall stop of sudden silence
 Gave respite to the drowsie frightened steeds
 That draw the litter of close-curtain'd sleep.
 At last a soft and solemn breathing sound
 Rose like a steam of rich distill'd Perfumes,
 And stole upon the Air, that even Silence
 Was took e're the was ware, and with't the night
 Deny her nature, and be never more

G 2

Still

(100)

Still to be so displac't. I was all eare,
 And took in strains that might create a soul
 Under the ribs of Death, but O ere long
 Too well I did perceive it was the voice
 Of my most honour'd Lady, your dear sister.
 Amaz'd I stood, harrow'd with grief and fear,
 And O poor hapless Nightingale thought I,
 How sweet thou sing'st, how neer the deadly snare!
 Then down the Lawns I ran with headlong haste
 Through paths, and turnings oft'n trod by day,
 Till guided by mine ear I found the place
 Where that damn'd wifard hid in sly disguise
 (For so by certain signes I knew) had met
 Already, ere my best speed could prevent,
 The idle's innocent Lady his wish't prey,
 Who gently ask't if he had seen such two,
 Supposing him some neighbour villager;
 Longer I durst not stay, but soon I guess't
 Ye were the two she mean't, with that I sprung
 Into swift flight, till I had found you here,
 But furdur know I not. 2. Bro. O night and shades,
 How are ye joyn'd with hell in triple knot
 Against th'unarmed weakness of one Virgin
 Alone, and helpless! Is this the confidence

You

The page numbers.] In some copies examined, these numbers are clear and normal. In others, the second 9 looks broken; in still others, the second 9 is out of line in various ways; and in a few copies the figure is almost lying on its side.

576 neighbour] Note spacing neighb our present in all copies examined.

(101)

You gave me Brother *Eld. Bro.* Yes, and keep it still,
 Lean on it safely, not a period
 Shall be unfaid for me : against the threats
 Of malice or of forcery, or that power
 Which erring men call Chance, this I hold firm,
 Vertue may be affail'd, but never hurt,
 Surpriz'd by unjust force, but not enthrall'd,
 Yea even that which mischief meant most harm,
 Shall in the happy trial prove most glory.
 But evil on it self shall back recoyl,
 And mix no more with goodness, when at last
 Gather'd like scum, and setl'd to it self
 It shall be in eternal restless change
 Self-fed, and self-consum'd, if this fail,
 The pillar'd firmament is rott'nness,
 And earths base built on stubble. But com let's on.
 Against th'opposing will and arm of Heav'n
 May never this just sword be lifted up,
 But for that damp'd magician, let him be girt
 With all the greisly legions that troop
 Under the sooty flag of *Acheron*,
Harpyies and *Hydra's*, or all the monstrous forms
 Twixt *Africa*, and *Iude*, Ile find him out,
 And force him to restore his purchase back,

G 3

Or

(102)

Or drag him by the curls, to a foul death,
 Curs'd as his life.

Spir. Alas good ventrous youth,
 I love thy courage yet, and bold Emprise,
 But here thy sword can do thee little stead,
 Farr other arms, and other weapons must
 Be those that quell the might of hellish charms,
 He with his bare wand can unthred thy joynts,
 And crumble all thy sinews.

Eld. Bro. Why prethee Shepherd
 How durst thou then thy self approach so neer
 As to make this relation ?

Spir. Care and utmost shifts
 How to secure the Lady from surprisal,
 Brought to my mind a certain Shepherd Lad
 Of small regard to see to, yet well skill'd
 In every vertuous plant and healing herb
 That spreads her verdant leaf to th'morning ray,
 He lov'd me well, and oft would beg me sing,
 Which when I did, he on the tender gras
 Would sit, and hearken even to extasie,
 And in requitall ope his leather'n scrip,
 And shew me simples of a thousand names
 Telling their strange and vigorous faculties;

Amongst

584 1645 numbering. me] So all copies examined; Columbia
 note is wrong, reading me,

(103)

Amongst the rest a small unsightly root,
 But of divine effect, he cull'd me out ;
 The leaf was darkish, and had prickles on it,
 But in another Countrey, as he said,
 Bore a bright golden flowre, but not in this soyl :
 Unknown, and like esteem'd, and the dull swain
 Treads on it daily with his clouted shoon,
 And yet more med'cinal is it then that *Moly*
 That *Hermes* once to wise *Ulysses* gave ;
 He call'd it *Hæmony*, and gave it me,
 And bad me keep it as of sovran use
 'Gainst all enchantments, mildew blast, or damp
 Or gasty furies apparition ;
 I purs't it up, but little reck'ning made,
 Till now that this extremity compell'd,
 But now I find it true ; for by this means
 I knew the foul inchanter though disguis'd,
 Enter'd the very lime-twigs of his spells,
 And yet came off : if you have this about you
 (As I will give you when we go) you may
 Boldly assault the necromancers hall ;
 Where if he be, with dauntless hardihood,
 And brandish't blade rush on him, break his glafs,
 And shed the luscious liquor on the ground,

G 4

But

(104)

But sease his wand, though he and his curst crew
 Feirce signe of battail make, and menace high,
 Or like the sons of *Vulcan* vomit smoak,
 Yet will they soon retire, if he but shrink.

Eld. Bro. *Thyrsis* lead on apace, Ile follow thee,
 And som good angel bear a sheild before us.

*The Scene changes to a stately Palace, set out with
 all manner of deliciousness : soft Musick, Tables
 spread with all dainties. Comus appears with his
 rabble, and the Lady set in an enchanted Chair, to
 whom he offers his Glasse; which she puts by, and
 goes about to rise.*

Comus. Nay Lady sit; if I but wave this wand,
 Your nervs are all chain'd up in Alabaster,
 And you a statue; or as *Daphne* was
 Root-bound, that fled *Apollo*,

La. Fool do not boast,
 Thou canst not touch the freedom of my minde
 Withall thy charms, although this corporal rinde
 Thou haste immanacl'd, while Heav'n sees good.

Co. Why are you vext Lady? why do you frown?
 Here dwell no frowns, nor anger, from these gates
 Sorrow flies farr : See here be all the pleasures
 That fancy can beget on youthfull thoughts,

When

(105)

When the fresh blood grows lively, and returns
 Brisk as the *April* buds in Primrose-season.
 And first behold this cordial Julep here
 That flames, and dances in his crystal bounds
 With spirits of balm, and fragrant Syrops mixt.
 Not that *Nepenthes* which the wife of *Thone*,
 In *Egypt* gave to *Jove-born Helena*
 Is of such power to stir up joy as this,
 To life so friendly, or so cool to thirst.
 Why should you be so cruel to your self,
 And to those dainty limms which nature lent
 For gentle usage, and soft delicacy?
 But you invert the cov'nants of her trust,
 And harshly deal like an ill borrower
 With that which you receiv'd on other terms,
 Scorning the unexempt condition
 By which all mortal frailty must subsist,
 Refreshment after toil, ease after pain,
 That have been tir'd all day without repast,
 And timely rest have wanted, but fair Virgin
 This will restore all soon.

La. 'Twill not false traitor,
 'Twill not restore the truth and honesty
 That thou hast banish't from thy tongue with lies,

Was

(106)

670 Was this the cottage, and the safe abode
 Thou told'st me of? What grim aspects are these,
 These oughly-headed Monsters? Mercy guard me!
 Hence with thy brew'd enchantments, foul deceiver,
 Hast thou betray'd my credulous innocence
 675 With visor'd falshood, and base forgery,
 And wouldst thou seek again to trap me here
 With lickerish baits fit to ensnare a brute?
 Were it a draft for *Juno* when she banquets,
 I would not taste thy treasonous offer; none
 680 But such as are good men can give good things,
 And that which is not good, is not delicious
 To a well govern'd and wise appetite.
Co. O foolishness of men! that lend their ears
 To those budge doctors of the *Stoick* Furr,
 685 And fetch their precepts from the *Cynick* Tub,
 Praising the lean and fallow Abstinence.
 Wherefore did Nature powre her bounties forth,
 710 With such a full and unwithdrawing hand,
 Covering the earth with odours, fruits, and flocks,
 Thronging the Seas with spawn innumerable,
 690 But all to please, and sate the curious taste?
 And set to work millions of spinning Worms,
 715 That in their green shops weave the smooth-hair'd silk
 To

(107)

To deck her Sons, and that no corner might
 Be vacant of her plenty; in her own loyns
 She hutch't th'all-worshipt ore, and precious gems
 To store her children with; if all the world 720
 Should in a pet of temperance feed on Pulse,
 Drink the clear stream, and nothing wear but Freize,
 Th'all-giver would be unthank't, would be unprais'd,
 Not half his riches known, and yet despis'd,
 And we should serve him as a grudging master, 725
 As a penurious niggard of his wealth,
 And live like Natures bastards, not her sons,
 Who would be quite surcharg'd with her own weight,
 And strangl'd with her waste fertility;
 Th'earth cumber'd, and the wing'd air dark't with plumes, 730
 The herds would over-multitude their Lords,
 The Sea o'refraught would swell, & th'unfought diamonds
 Would so emblaze the forehead of the Deep,
 And so bestudd with Stars, that they below
 Would grow inur'd to light, and com at last 735
 To gaze upon the Sun with shameless brows.
 Lift Lady be not coy, and be not cosen'd
 With that fame vaunted name Virginity,
 Beauty is natures coyn, must not be hoorded,
 But must be currant, and the good thereof

Consists

740

(108)

Consists in mutual and partak'n bliss,
 Unfavoury in th'injoyment of it self
 If you let slip time, like a neglected rose
 It withers on the stalk with languish't head.
 Beauty is natures brag, and must be shown 745
 In courts, at feasts, and high solemnities
 Where most may wonder at the workmanship;
 It is for homely features to keep home,
 They had their name thence; course complexions
 And cheeks of sorry grain will serve to ply 750
 The sampler, and to teize the huswives wooll.
 What need a vermeil-tinctur'd lip for that
 Love-darting eyes, or tresses like the Morn?
 There was another meaning in these gifts,
 Think what, and be adviz'd, you are but young yet. 755
 L^a. I had not thought to have unlockt my lips
 In this unhallow'd air, but that this Jugler
 Would think to charm my judgement, as mine eyes
 Obtruding false rules pranc't in reasons garb.
 I hate when vice can bolt her arguments, 760
 And vertue has no tongue to check her pride:
 Impostor do not charge most innocent nature,
 As if she would her children should be riotous
 With her abundance, the good caterefs

Means

(109)

Means her provision onely to the good
 That live according to her sober laws,
 And holy dictate of spare Temperance :
 If every iust man that now pines with want
 Had but a moderate and beſeeming ſhare,
 Of that which lewdly-pamper'd Luxury
 Now heaps upon ſom few with vaſt excels,
 Natures full bleſſings would be well diſpenc't
 In unſuperfluous even proportion,
 And ſhe no whit encomber'd with her ſtore,
 And then the giver would be better thank't,
 His praiſe due paid, for ſwiniſh gluttony
 Ne're looks to Heav'n amidſt his gorgeous feaſt,
 But with beſotted baſe ingratitude
 Cramms, and blaſphemes his feeder. Shall I go on ?
 Or have I ſaid enough ? To him that dares
 Arm his profane tongue with contemptuous words
 Againſt the Sun-clad power of Chſtity,
 Fain would I ſomthing ſay, yet to what end ?
 Thou haſt nor Eare, nor Soul to apprehend
 The ſublime notion, and high myſtery
 That muſt be utter'd to unfold the ſage
 And ſerious doctrine of Virginity,
 And thou art worthy that thou ſhouldeſt not know

More

(110)

765 More happines then this thy preſent lot.
 Enjoy your deer Wit, and gay Rhetorick 790
 That hath ſo well been taught her dazling fence,
 Thou art not fit to hear thy ſelf convinc't ;
 Yet ſhould I try, the uncontrouled worth
 770 Of this pure cauſe would kindle my rap't ſpirits
 To ſuch a flame of ſacred vehemence, 795
 That dumb things would be mov'd to ſympathize,
 And the brute Earth would lend her nerves, and ſhake,
 Till all thy magick ſtructures rear'd ſo high,
 775 Were ſhatter'd into heaps o're thy falſe head.
 Co. She fables not, I feel that I do fear 800
 Her words ſet off by ſom ſuperior power ;
 And though not mortal, yet a cold ſhuddring dew
 Dips me all o're, as when the wrath of Jove
 780 Speaks thunder, and the chains of Erichon
 To ſom of Saturns crew. I muſt diſſemble, 805
 And try her yet more ſtrongly. Com, no more,
 This is meer moral babble, and direct
 Againſt the canon laws of our foundation ;
 I muſt not ſuffer this, yet 'tis but the lees
 785 And ſetlings of a melancholy blood ; 810
 But this will cure all ſtreight, one ſip of this
 Will bathe the drooping ſpirits in delight
 Beyond the bliſs of dreams. Be wiſe, and taſte,----
 The

813 Beyond | In about half the copies examined the B has not printed; but in all others examined, it is clear enough.

(III)

*The Brothers rush in With Swords drawn, wrest his
Glas out of his hand, and break it against the
ground; his rout make signe of resistance, but
are all driven in; The attendant Spirit comes
in.*

Spir. What, have you let the false enchanter scape ?
O ye mistook, ye should have snatcht his wand 815
And bound him fast; without his rod revers't,
And backward mutters of dissevering power,
We cannot free the Lady that sits here
In stony fetters fixt, and motionless;
Yet stay, be not disturb'd, now I bethink me, 820
Som other means I have which may be us'd,
Which once of *Melibæus* old I learnt
The soothest Shepherd that ere pip't on plains.

There is a gentle Nymph not farr from hence,
That with moist curb sways the smooth Severn stream, 825
Sabrina is her name, a Virgin pure,
Whilom she was the daughter of *Lochrine*,
That had the Scepter from his father *Brute*.
She guiltless damsell flying the mad pursuit
Of her enraged stepdam *Guendolen*, 830
Commended her fair innocence to the flood
That stay'd her flight with his cross-flowing course,

The

(III 2)

The water Nymphs that in the bottom plaid,
Held up their pearled wrists and took her in,
Bearing her straight to aged *Nereus* Hall, 835
Who piteous of her woes, rear'd her lank head,
And gave her to his daughters to imbathe
In nectar'd lavers strew'd with *Asphodil*,
And through the porch and inlet of each sense
Dropt in Ambrosial Oils till she reviv'd, 840
And underwent a quick immortal change
Made Goddess of the River; still she retains
Her maid'n gentlenes, and oft at Eeve
Visits the herds along the twilight meadows,
Helping all urchin blasts, and ill luck signes 845
That the shrewd meddling Elfe delights to make,
Which she with pretious viold liquors heals.
For which the Shepherds at their festivals
Carrol her goodnes lowd in rustick layes,
And throw sweet garland wreaths into her stream 850
Of pancies, pinks, and gaudy Daffadils.
And, as the old Swain said, she can unlock
The clasping charm, and thaw the numming spell,
If she be right invok't in warbled Song,
For maid'nhood she loves, and will be swift 855
To aid a Virgin, such as was her self

In

(113)

In hard besetting need, this will I try
And adde the power of som adjuring verse.

SONG.

*Sabrina fair**Listen where thou art sitting**Under the glassie, cool, translucent wave,**In twisted braids of Lillies knitting**The loose train of thy amber-dropping hair,**Listen for dear honours sake,**Goddes of the silver lake,**Listen and save.*

Listen and appear to us

In name of great *Oceanus*,By the earth-shaking *Neptune's* mace,And *Tethys* grave majestick pace,By hoary *Nereus* wrinckled look,And the *Carpathian* wifards hook,By scaly *Tritons* winding shell,And old sooth-saying *Glaucus* spell,By *Leucothea's* lovely hands,

And her son that rules the strands,

By *Phæris* tinsel-slipper'd feet,And the Songs of *Sirens* sweet,

H

By

(114)

By dead *Parthenope's* dear tomb,And fair *Ligea's* golden comb,

Wherwith she sits on diamond rocks

Sleeking her soft alluring locks,

By all the *Nymphs* that nightly dance

Upon thy streams with wily glance,

Rise, rise, and heave thy rosie head

From thy coral-pav'n bed,

And bridle in thy headlong wave,

Till thou our summons answer'd have.

Listen and save.

*Sabrina rises, attended by water-Nymphes, and sings.**By the rushy-fringed bank,**Where grows the Willow and the Osier dank,**My sliding Chariot stays,**Thick set with Agat, and the azurn sheen**Of Turkis blew, and Emrauld green**That in the channell strays,**Whilst from off the waters fleet**Thus I set my printless feet**O're the Cowslips Velvet head,**That bends not as I tread,**Gentle swain at thy request**I am here.**Spir.*

(115)

Spir. Goddess dear
We implore thy powerful hand
To undoe the charmed band
Of true Virgin here distressed,
Through the force, and through the wile
Of unblest inchanter vile.

Sab. Shepherd 'tis my office best
To help insnared chastity;
Brightest Lady look on me,
Thus I sprinkle on thy breast
Drops that from my fountain pure,
I have kept of pretious cure,
Thrice upon thy fingers tip,
Thrice upon thy rubied lip,
Next this marble venom'd seat
Smear'd with gumms of glutenous heat
I touch with chaste palms moist and cold,
Now the spell hath lost his hold;
And I must haste ere morning hour
To wait in *Amphitrite's* bowr.

*Sabrina descends, and the Lady rises out
of her seat.*

Spir. Virgin, daughter of *Lochrine*
Sprung of old *Anchises* line,

H 2

May

(116)

May thy brimmed waves for this
Their full tribute never miss 925
From a thousand petty rills,
That tumble down the snowy hills;
Summer drouth, or singed air
Never scorch thy tresses fair,
Nor wet *Octobers* torrent flood 930
Thy molten crystal fill with mudd,
May thy billows rowl ashoar
The beryl, and the golden ore,
May thy lofty head be crown'd
With many a tower and terrafs round, 935
And here and there thy banks upon
With Groves of myrrhe, and cinnamon.
Com Lady while Heaven lends us grace,
Let us fly this cursed place,
Left the Sorcerer us intice 940
With som other new device.
Not a waste, or needles found
Till we com to holier ground,
I shall be your faithfull guide
Through this gloomy covert wide, 945
And not many furlongs thence
Is your Fathers residence,

Where

(117)

Where this night are met in state
 Many a friend to gratulate
 His wish't preface, and beside
 All the Swains that there abide,
 With Jiggs, and rural dance resort,
 We shall catch them at their sport,
 And our sudden coming there
 Will double all their mirth and chere;
 Com let us haste, the Stars grow high,
 But night sits monarch yet in the mid sky.

*The Scene changes presenting Ludlow Town and
 the Presidents Castle, then com in Countrey-
 Dancers, after them the attendant Spirit, with
 the two Brothers and the Lady.*

SONG.

Spir. Back Shepherds, back, anough your play,
 Till next Sun-shine holiday,
 Here be without duck or nod
 Other trippings to betrod
 Of lighter toes, and such Court guise
 As Mercury did first devise
 With the mincing Dryades
 On the Lawns, and on the Leas.

H 3

This

(118)

This second Song presents them to their
 father and mother.

950

Noble Lord, and Lady bright,
 I have brought ye new delight,
 Here behold so goodly grown
 Three fair branches of your own,
 Heav'n hath timely tri'd their youth,
 Their faith, their patience, and their truth.
 And sent them here through hard assays
 With a crown of deathless Praise,
 To triumph in victorious dance
 O're sensual Folly, and Intemperance.

970

975

The dances ended, the Spirit Epiloguizes.

Spir. To the Ocean now I fly,
 And those happy climes that ly
 Where day never shuts his eye,
 Up in the broad fields of the sky:
 There I suck the liquid ayr
 All amidst the Gardens fair
 Of Hesperus, and his daughters three
 That sing about the golden tree:
 Along the crisped shades and bowres
 Revels the spruce and jocond Spring,

980

The 985

(119)

The Graces, and the rofie-boofom'd Howres,

Thither all their bounties bring,

That there eternal Summer dwels,

And West winds, with musky wing

About the cedar'n alleys fling

Nard, and *Cassia*'s balmy smels.

Iris there with humid bow,

Waters the odorous banks that blow

Flowers of more mingled hew

Then her purfl'd scarf can shew,

And drenches with *Elyfian* dew

(Lift mortals, if your ears be true)

Beds of *Hyacinth*, and roses

Where young *Adonis* oft reposes,

Waxing well of his deep wound

In slumber soft, and on the ground

Sadly fits th' *Assyrian* Queen;

But farr above in spangled sheen

Celestial *Cupid* her fam'd Son advanc't,

Holds his dear *Pfyshe* sweet intranc't

After her wandring labours long,

Till free consent the gods among

Make her his eternal Bride,

And from her fair unspotted side

Two

(120)

Two blifsful twins are to be born,

Youth and Joy; so *Jove* hath sworn.

But now my task is smoothly don,

I can fly, or I can run

Quickly to the green earths end,

Where the bow'd welkin flow doth bend,

And from thence can soar as soon

To the corners of the Moon.

Mortals that would follow me,

Love vertue, she alone is free,

She can teach ye how to clime

Higher then the Spheary chime;

Or if Vertue feeble were,

Heav'n it self would stoop to her.



The End.

Because this is the recto of the last leaf in a gathering that terminates the English poems, this page carries no signature, although normally it would have been [H4]. The omission is another bit of evidence that the English and Latin poems printed in 1645 were bound and sold separately, as the Latin poems begin on sheets that are not conjugate with the English sheets, as is the case in the 1673 volume. This omission of the signature on this page would be regular procedure for the printer if the book ended with this leaf, as it undoubtedly did.

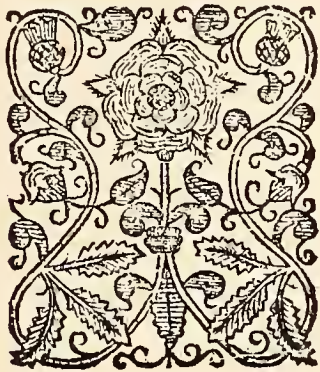
Joannis Miltoni

LONDINENSIS

POEMATA.

Quorum pleraque intra
Annum ætatis Vigessimum
Conscripsit.

Nunc primum Edita.



LONDINI,

Typis R. R. Prostant ad Insignia Principis,
in Cœmeterio D. Pauli, apud Humphredum
Moseley. 1645.

(3)



Æc quæ sequuntur de Autho-
re testimonia, tametsi ipse
intelligebat non tam de se
quàm supra se esse dicta, eò
quòd preclaro ingenio viri, 5
nec non amici ita fere solent laudare, ut
omnia suis potius virtutibus,quàm veritati
congruentia nimis cupidè affingant, no-
luit tamen horum egregiam in se volun-
tatem non esse notam; Cum alii præfer- 10
tim ut id faceret magnopere suaderent.
Dum enim nimix laudis invidiam totis ab
se viribus amolitur, sibi que quod plus
æquo est non attributum esse mavult, ju-
diciū interim hominum cordatorum at- 15
que illustrium quin summo sibi honori
ducat, negare non potest.

A 2

Joannes

3 POEMATA.] The period is broken and raised above the line of type in all copies examined. 4 intra] The alignment of the type is bad in all copies examined, especially of the final a.

4. quàm] The à here and in the same word in line 8 rises slightly above the line of the other type. 7 veritati] In some copies the a is smeared and in others it is so clean and clear that it seems impossible that the same piece of type could have been responsible for both appearances of this letter; but there are no other indications whatever on the page that any part of it has been reset.

(4)

*Joannes Baptista Mansus, Marchio
Villensis Neapolitanus ad Joannem
Miltonium Anglum.*

UT mens, forma, decor, facies, mos, si pietas sic,
Non Anglus, verùm herclè Angelus ipse fores.

*Ad Joannem Miltonem Anglum tri-
plici poeseos laureâ coronandum Gracâ nimi-
rum, Latinâ, atque Hetruscâ, Epi-
gramma Joannis Salsilli Romani.*

CEde Meles, cedat depresso Mincius urna ;
Sebetus Tassum definat usque loqui ;
At Thamefis victor cunctis ferat altior undas
Nam per te Milto par tribus unus erit.

Ad Joannem Miltonum.

GRæcia Mæonidem, jactet sibi Roma Maronem,
Anglia Miltonum jactat utrique parem.
Selvaggi.

Al

(5)

*Al Signor Gio. Miltoni Nobile
Inglese.*

ODE.

ERgimi al' Etra ò Clio
Perche di stelle intreccierò corona

Non più del Biondo Dio

La Fronde eterna in Pindo, e in Elicon,
Dienfi a merto maggior, maggiori i fregi,
A' celeste virtù celesti pregi.

Non può del tempo edace

Rimaner preda, eterno alto valere,

Non può l'oblio rapace

Furar dalle memorie eccelsa onore,

Su l'arco di mia cetra un dardo forte

Virtù m'adatti, e ferirò la morte.

Del Ocean profondo

Cinta dagli ampi gorgi Anglia risiede

Separata dal mondo,

Però che il suo valor l'umano eccede :

Questa feconda sà produrre Eroi,

Ch' hanno a ragion del sovrumano tra noi.

A 3

Alla

(6)

*Alla virtù sbandita**Danno ne i petti lor fido ricetta,**Quella gli è sol gradita,**Perche in lei san trovar gioia, e diletto ;**Ridillo tu Giovanni e mostra in tanto**Con tua vera virtù, vero il mio Canto.**Lungi dal Patrio lido**Spinse Zeus l'industre ardente brama ;**Cb' udio d' Helena il grido**Con aurea tromba rimbombar la fama,**E per poterla effigiare al paro**Dalle più belle Idee trasse il più raro.**Così l' Ape Ingegnosa**Trae con industria il suo liquor pregiato**Dal giglio e dalla rosa,**E quanti vaghi fiori ornano il prato ;**Formano un dolce suon diverse Chorde,**Fan varie voci melodia concorde.**Di bella gloria amante**Milton dal Ciel natò per varie parti**Le*

(7)

*Le peregrine piante*20 *Volgesti a ricercar scienze, ed arti ;*

40

*Del Gallo regnator vedesti i Regni,**E dell' Italia ancor gl' Eroi più degni.**Fabro quasi di vino**Sol virtù rintracciando il tuo pensiero*25 *Vide in ogni confino*

45

*Chi di nobil valor calca il sentiero ;**L' ottimo dal miglior dopo sceglia**Per fabbricar d' ogni virtù l' Idea.*30 *Quanti nacquero in Flora**O in lei del parlar Tosco appreser l' arte,*

50

*La cui memoria onora**Il mondo fatta eterna in dotte carte,**Volesti ricercar per tuo tesoro,**E parlasti con lor nell' opre loro.*

35

Nell' altera Babello

55

*Per te il parlar confuse Giove in vano,**Che per varie favelle**Di se stessa trofeo cadde su' l' piano :**A A**Cb,*

(8)

*Ch' Ode oltr' all' Anglia il suo piu degno Idioma
Spagna, Francia, Toscana, e Grecia e Roma.*

I piu profondi arcani

Ch' occulta la natura e in cielo e in terra

Ch' a' Ingegni sovrumani

Troppo avara tal' hor gli chiude, e serra,

Chiaramente conosci, e giungi al fine

Della moral virtude al gran confine.

Non batta il Tempo l'ale,

Fermisi immoto, e in un fermarsi gl' anni,

Che di virtù immortale

Scorron di troppo ingiuriosi a i danni;

Che s'opre degne di Poema o storia

Furon già, l'hai presenti alla memoria,

Dammi tua dolce Cetra

Se vuoi ch'io dica del tuo dolce canto,

Ch' inalzandoti all' Etra

Di farti huomo celeste ottiene il vanto,

Il Tamigi il dirà che gl' è concesso

Per te suo cigno pareggiar Permesso.

10

(9)

Io che in riva del Arno

60 *Tento spiegar tuo merto alto, e preclaro*

80

So che fatico indarno,

E ad ammirar, non a lodarlo imparo;

Freno dunque la lingua, e ascolto il core

Che ti prende a lodar con lo stupore.

65

Del sig. Antonio Francini gentilhuomo

Fiorentino.

70



75

Joanni

(10)



JOANNI MILTONI

LONDINIENSI.

Juveni Patria, virtutibus eximio,

Viro qui multa peregrinatione, studio cuncta orbis terrarum loca perspexit, ut novus Ulysses omnia ubique ab omnibus apprehenderet.

Polyglotto, in cujus ore linguae jam depriditae sic reviviscunt, ut idiomata omnia sint in ejus laudibus in-
facunda; Et jure ea percallet ut admirationes & plausus popu-
lorum ab propria sapientia excitatos, intelligat.

Illi, cujus animi dotes corporisque, sensus ad admirationem commovent, & per ipsam motum cuique auferunt; cujus opera ad plausus hortantur, sed vastitate vocem laudatoribus adi-
munt.

Cui in Memoria totus Orbis: In intellectu Sapientia. in vo-
luntate ardor gloriae. in ore Eloquentia: Harmoni cos celestium
Sphaerarum sonitus Astronomia Duce audienti, Characteres
mirabilium naturae per quos Dei magnitudo describitur magistra
Philosophia legenti; Antiquitatum latebras, vetustatis excidia,
eruditionis ambages comite assidua autorum Lectione.

Exquirenti, restauranti, percurrenti.

At cur nitor in arduum?

Illi in cujus virtutibus evulgandis ora Famae non sufficiant,
nec hominum stupor in laudandis satis est, Reverentiae & amoris
ergo hoc ejus meritis debitum admirationis tributum offert Carolus
Datus Patricius Florentinus.

Tanto homini servus, tanta virtutis amator.

Elegiarum

(11)



ELEGIARUM

Liber primus.

Elegia prima ad Carolum Diodatum.



Andem, chare, tuæ mihi pervenere tabellæ,

Pertulit & voces nuntia charta tuas,

Pertulit occiduâ Devæ Cestrensis ab orâ

Vergivium prono quâ petit amne salum.

Multùm crede juvat terras aluisse remotas

Pectus amans nostri, tamque fidele caput,

Quòdque mihi lepidum tellus longinquâ sodalem

Debet, atundè brevi reddere jussa velit.

Me tenet urbs reflûâ quam Thamesis alluit undâ,

Meque nec invitum patria dulcis habet,

Jam nec arundiferum mihi cura revivere Camum,

Nec dudum vetiti melaris angit amor.

Nuda nec arva placent, umbrasque negantia molles,

Quàm male Phœbicolis convenit ille locus!

Nec duri libet usque minas perferre magistri

Cæteraque ingenio non subeunda meo,

Si

17 *audieuti*,] All copies examined read thus. 1673 *audienti*;

9 *tenet*] The first e is thrown up above other letters in all copies examined. 12 *melaris*] No space in any copy examined. 1673 reads *me laris*. 13 *molles*,] Most copies examined read thus. But there are apparently three different states, with most copies reading as above. But IU copy 2 reads *molles* with no comma following; and IU 1645 and British Museum copy E1126 read *molle* without either the s or the comma.

(12)

Si sit hoc exilium patrios adiisse penates,
 Et vacuum curis otia grata sequi,
 Non ego vel profugi nomen, fortemve recuso,
 Læus & exilii conditione fruor.
 O utinam vates nunquam graviora tulisset
 Ille Tomitano flebilis exul agro;
 Non tunc Jonio quicquam cessisset Homero
 Neve foret victo laus tibi prima Maro.
 Tempora nam licet hic placidis dare libera Musis,
 Et totum rapiunt me mea vita libri.
 Excipit hinc fessum sinuosi pompa theatri,
 Et vocat ad plausus garrula scena suos.
 Seu catus auditur senior, seu prodigus hæres,
 Seu procus, aut positâ casside miles adest,
 Sive decennali fœcundus lite patronus
 Detonat inculto barbara verba foro,
 Sæpe vafer gnato succurrit servus amanti,
 Et nasum rigidi fallit ubique Patris;
 Sæpe novos illic virgo mirata calores
 Quid sit amor nescit, dum quoque nescit, amat.
 Sive cruentatum furiosa Tragoedia sceptrum
 Quassat, & effusis crinibus ora rotat,
 Et dolet, & specto, juvat & spectasse dolendo,
 Interdum & lacrymis dulcis amaror inest:

Seu

(13)

Seu puer infelix indelibata reliquit
 Gaudia, & abrupto flendus amore cadit,
 Seu ferus e tenebris iterat Styga criminis ultor
 20 Conscia finereo pectora torremovens,
 Seu mæret Pelopeia domus, seu nobilis Ili,
 Aut luit incestos aula Creontis avos.
 Sed neque sub tecto semper nec in urbe latemus,
 Irrita nec nobis tempora veris eunt.
 25 Nes quoque lucus habet vicinâ confitus ulmo
 Atque suburbani nobilis umbra loci.
 Sæpius hic blandas spirantia sydera flammæ
 Virgineos videas præteriisse choros.
 Ah quoties dignæ stupui miracula formæ
 30 Quæ posset senium vel reparare Iovis;
 Ah quoties vidi superantia lumina gemmas,
 55 Atque faces quotquot volvit uterque polus;
 Collaque bis vivi Pelopis quæ brachia vincant,
 Quæque fluit puro nectare tincta via,
 35 Et decus eximium frontis, tremulosque capillos,
 Aurea quæ fallax retia tendit Amor.
 60 Pellacesque genas, ad quas hyacinthina sordet
 Purpura, & ipse tui floris, Adoni, rubor.
 Cedite laudatæ toties Heroides olim,
 40 Et quæcunque vagum cepit amica Jovem.
 Cedite

46 luit] All copies of 1645 examined read Iuit the I looking very much like l. See 1645, p. 15, *El. II*:13, and p. 24 (*IV*):109. 62, 63, and 64 are out of line with 61 in all copies examined.

(14)

Cedi te Achæmenia turritâ fronte puellæ,
 Et quot Susa colunt, Memnoniamque Ninon.
 Vos etiam Danaë fasces submitte Nymphæ,
 Et vos Iliacæ, Romuleæque nurus.
 Nec Pompeianas Tarpëia Musa columnas
 Jactet, & Ausoniis plena theatra stolis.
 Gloria Virginibus debetur prima Britannis,
 Extera sat tibi sit fœmina posse sequi.
 Tuque urbs Dardaniis Londinum structa colonis
 Turrigerum latè conspicienda caput,
 Tu nimium felix intra tua mœnia claudis
 Quicquid formosi pendulus orbis habet.
 Non tibi tot cælo scintillant astra sereno
 Endymioneæ turba ministra deæ,
 Quot tibi conspicuæ formæque auroque puellæ
 Per medias radiant turba videnda vias.
 Creditur huc geminis venisse invecta columbis
 Alma pharetrigero milite cincta Venus,
 Huic Cnidon, & riguas Simœntis flumine valles,
 Huic Paphon, & roseam posthabitura Cypron.
 Ast ego, dum pueri finit indulgentia cæci,
 Mœnia quàm subitò relinquere fausta paro;
 Et vitare procul malefidæ infamia Circes
 Atria, divini Molyos usus ope.

Stat

(15)

65 Stat quoque juncoslas Cami remeare paludes,
 Atque iterum rauca murmur adire Scholæ. 90
 Interea fidi parvum cape munus amici,
 Paucaque in alternos verba coacta modos.

70 Elegia secunda, Anno ætatis 17.

*In obitum Præconis Academici
 Cantabrigiensis.*

75 **T**E, qui conspicuus baculo fulgente solebas
 Palladium toties ore ciere gregem,
 Ultima præconum præconem te quoque sæva
 Mors rapit, officio nec favet ipsa suo.
 Candidiora licet fuerint tibi tempora plumis 5
 Sub quibus accipinus delituisse Jovem,
 O dignus tamen Hæmonio juvenescere succo,
 Dignus in Æsonios vivere posse dies,
 Dignus quem Stygiis medicâ revocaret ab undis
 Arte Coronides, sæpe rogante dea. 10
 85 Tu si jussus eras acies accire togatas,
 Et celer a Phœbo nuntius ire tuo
 Talis in Iliacâ stabat Cyllenius aula
 Alipes, æthereâ missus ab arce Patris.

Talis

78 æ of Endymioneæ is dropped down in all copies examined.

El. II. 13 Iliacâ] The I is barely legible in some copies and the same indeterminate I or l as on page 13, line 46.

(16)

Talis & Eurybates ante ora furentis Achillei
 Rettulit Atridæ iussa severa ducis.
 Magna sepulchrorum regina, fatelles Averni
 Sæva nimis Musis, Palladi sæva nimis,
 Quia illos rapias qui pondus inutile terræ,
 Turba quidem est telis ista petenda tuis.
 Vestibus hunc igitur pullis Academia luge,
 Et madeant lachrymis nigra feretra tuis.
 Fundat & ipsa modos querebunda Elegiæ tristes,
 Perfonet & totis nania mœsta scholis.

Elegia tertia, Anno ætatis 17.

In obitum Præfulis Wintoniensis.

Mœstus eram, & tacitus nullo comitante sedebam,
 Hærebantque animo tristitia plura meo,
 Protinus en subiit funestæ cladis imago
 Fecit in Angliaco quam Libitina solo;
 Dum procerum ingressa est splendentes marmore turres
 Dira sepulchrali mors metuenda face;
 Pulsavitque auro gravidos & jaspide muros,
 Nec meruit satrapum sternere falce greges.
 Tunc memini clarique ducis, fratrique verendi
 Intempestivis ossa cremata rogis.

Et

(17)

15 Et memini Heroum quos vidit ad æthera raptos,
 Flevit & amissos Belgia tota duces.
 At te præcipuè luxi dignissime præful,
 Wintoniaque olim gloria magna tuæ;
 Delicui fletu, & tristi sic ore querebar,
 20 Mors fera Tartareo diva secunda Jovi,
 Nonne satis quod sylva tuas persentiat iras,
 Et quod in herbosos jus tibi detur agros,
 Quodque afflata tuo marcescant lilia tabo,
 Et crocus, & pulchræ Cypridi sacra rosa,
 20 Nec finis ut semper fluvio contermina quercus
 Miretur lapsus prætereuntis aquæ?
 Et tibi succumbit liquido quæ plurima cælo
 Evehitur pennis quamlibet augur avis,
 Et quæ mille nigris errant animalia sylvis,
 25 Et quod alunt mutum Proteos antra pecus,
 Invida, tanta tibi cum sit concessa potestas,
 Quid juvat humanâ tingere cæde manus?
 5 Nobileque in pectus certas acuisse sagittas,
 Semideamque animam sede fugâsse suâ?
 30 Talia dum lacrymans alto sub pectore volvo,
 Roscidus occiduis Hesperus exit aquis,
 Et Tartessio submerferat æquore currum
 10 Phœbus ab eöo littore mensus iter.

B

Nec

El. II. 23 Elegiæ] The diaeresis is faint, but magnification shows it clearly in all copies examined. Columbia note is wrong. See also 1645, p. 20, line 27.

El. III. 5 ingressa] The a is broken in all copies examined.

(18)

Nec mora, membra cavo posui refovenda cubili,
 Condiderant oculos noxque soporque meos.
 Cum mihi visus eram lato spatiarier agro,
 Heu nequit ingenium visa referre meum.
 Illic puniceâ radiabant omnia luce,
 Ut matutino cum juga sole rubent.
 Ac velati cum pandit opes Thaumantia proles,
 Vestitu nituit multicolore solum.
 Non dea tam variis ornavit floribus hortos
 Alcinoi, Zephyro Chloris amata levi.
 Flumina vernantes lambunt argentea campos,
 Ditiôr Hesperio flavet arena Tago.
 Serpit odoriferas per opes levis aura Favoni,
 Aura sub innumeris humida nata rosis.
 Talis in extremis terræ Gangetidis oris
 Luciferi regis fingitur esse domus.
 Ipse racemiteris dum densas vitibus umbras
 Et pelluentes miror ubique locos,
 Ecce mihi subito præsul Wintonius astat,
 Sydereum nitido fulsit in ore jubar;
 Vestis ad auratos defluxit candida talos,
 Insula divinum cinxerat alba caput.
 Dumque senex tali incedit venerandus amictu,
 Intremuit læto florea terra sono.

Agmina

(19)

35 Agmina gemmatis plaudunt cælestia pennis,
 Pura triumphali personat æthra tubâ. 60
 Quisque novum amplexu comitem cantuque salutat;
 Hosque aliquis placido misit ab ore sonos;
 Nate veni, & patrii felix cape gaudia regni,
 40 Semper ab hinc duro, nate, labore vaca.
 Dixit, & aligeræ tetigerunt nabilia turmæ, 65
 At mihi cum tenebris aurea pulsa quies;
 Fiebam turbatos Cephaleiâ pellice fomnos,
 Talia contingant somnia sæpe mihi.

Elegia quarta. Anno ætatis 18.

*Ad Thomam Junium præceptorem
 suum apud mercatores Anglicos Hamburge
 agentes Pastoris munere fungentem.*

50 Curre per immensum subito mea littera pontum;
 I, pete Teutonicos læve per æquor agros,
 Segnes rumpe moras, & nil, precor, obstat cuncti,
 Et festinantis nil remoretur iter.
 55 Ipse ego Sicanio frangantem carcere ventos 5
 Æolon, & virides sollicitabo Deos;
 Czruleamque suis comitatam Dorida Nymphis,
 Ut tibi dent placidam per sua regna viam.

B A

A

Catchword Agmina] The first word on the next page is correctly Agmina; but in all copies examined the catchword on p. 18 is erroneously as above.

(20)

At tu, si poteris, celeres tibi sume jugales;
 Vesta quibus Colchis fugit ab ore viri.
 Aut queis Triptolemus Scythicas devenit in oras
 Gratus Eleusinâ missus ab urbe puer.
 Atque ubi Germanas flavere videbis arenas
 Ditis ad Hamburgæ incenia flecte gradum,
 Dicitur occiso quæ ducere nomen ab Hamâ,
 Cimbrica queni fertur clava dedisse neci.
 Vivit ibi antiquæ clarus pietatis honore
 Præful Christicolas pascere doctus oves;
 Ille quidem est animæ plusquam pars altera nostræ,
 Dimidio vitæ vivere cogor ego.
 Hei mihi quot pelagi, quot montes interjecti
 Me faciunt aliâ parte carere mei!
 Charior ille mihi quam tu doctissime Graium
 Cliniadi, pronepos qui Telamonis erat.
 Quamque Stagirites generoso magnus alumno,
 Quem peperit Libyco Chaonis alma Jovi.
 Qualis Amyntorides, qualis Philyræius Heros
 Myrmidonum regi, talis & ille mihi.
 Primus ego Aonios illo præeunte recessus
 Lustrabam, & bifidi sacra vireta jugi,
 Pierioque hausi latices, Clioque favente,
 Castalio sparsi læta ter ora mero.

Flammeus

(21)

Flammeus at signum ter viderat arietis Æthon,
 Induxitque auro lanea terga novo,
 Bisque novo terram sparsisti Chlorig senilem
 Gramine, bisque tuas abstulit Auster opes:
 Necdum ejus licuit mihi lumina pascere vultu,
 Aut linguæ dulces aure bibisse sonos.
 Vade igitur, cursuque Eurum præverte sonorum,
 Quam sit opus monitis res docet, ipsa vides.
 Invenies dulci cum conjuge forte sedentem,
 Mulcentem gremio pignora clara suo,
 Forsitan aut veterum prælarga volumina patrum
 Versantem, aut veri biblia sacra Dei.
 Cælestive animas saturantem rore tenellas,
 Grande salutiferæ religionis opus.
 Utque solet, multam, sit dicere cura salutem,
 Dicere quam decuit, si modo adesset, herum.
 Hæc quoque paulum oculos in humum defixa modestos,
 Verba verecundo sis memor ore loqui:
 Hæc tibi, si teneris vacat inter prælia Musis
 Mittit ab Angliaco littore fida manus.
 Accipe sinceram, quamvis sit sera, salutem
 Fiat & hoc ipso gratior illa tibi.
 Sera quidem, sed vera fuit, quam casta recepit;
 Icaris a lento Penelopeia viro.

B 3

Note entire top half out of line with bottom half. 17 pietatis]
 The spacing *pieta tis* occurs in all 1645 copies examined.
 27 *Philyræius*] See 1645, p. 16, line 23, and note. Columbia
 note here is also wrong. Catchword *Flammeus*] In all 1645
 copies examined, the last two letters *us* are badly smeared.

55 The faint spacer mark occurs at the end of this line in all
 copies examined. Catchword *Ast*] In less than a third of the
 copies examined is this word legible, and whenever it is, the
 ligature *ft* is tilted.

(22)

Aft ego quid volui manifestum tollere crimen,
 Ipse quod ex omni parte levare nequit.
 Arguitu. tardus meritò, noxamque fatetur,
 Et pudet officium deseruisse suum.
 Tu modò da veniam fasso, veniamque roganti,
 Crimina diminui, quæ patuere, solent.
 Non ferus in pavidos rictus diducit hiantes,
 Vulnifico pronos nec rapit ungue leo.
 Sæpe sarissiferi crudelia pectora Thracis
 Supplicis ad mœstas deliquere preces.
 Extensaæque manus avertunt fulminis ictus,
 Placat & iratos hostia parva Deos.
 Jamque diu scripsisse tibi fuit impetus illi,
 Neve mora ultra ducere passus Amor.
 Nam vaga Fama refert, heu nuntia vera malorum !
 In tibi finitimis bella timere locis,
 Teque tuâque urbem truculento milite cingi,
 Et jam Saxonicos arma parasse duces.
 Te circum latè campos populatur Enyo,
 Et fata carne virum jam cruor arva rigat.
 Germanisque suum concessit Thracia Martem,
 Illuc Odrysios Mars pater egit equos.
 Perpetuoque comans jam deflorescit oliva,
 Fugit & ærisonam Diva perosa tubam,

Fugit

(23)

Fugit io terris, & jam non ultima virgo
 Creditur ad superas iusta volasse domos.
 Te tamen intereà belli circumsonat horror,
 Vivis & ignoto solus inopsque solo ;
 Et, tibi quam patrii non exhibuere penates
 Sede peregrinâ quæris egenus opem.
 Patria dura parens, & saxis sævior albis
 Spumea quæ pulsat littoris unda tui,
 Siccine te decet innocuos exponere fætus,
 Siccine in externam ferrea cogis humum,
 Et finis ut terris quærant alimenta remotis
 Quos tibi prospiciens miserat ipse Deus,
 Et qui lata ferunt de cælo nuntia, quique
 Quæ via post cineres ducat ad astra, docent ?
 Digna quidem Stygii quæ vivas clausa tenebris,
 Æternæque animæ digna perire fame !
 Haud aliter vaes terræ Thesbitidis olim
 Pressit inassueto devia tesqua pede,
 Desertaæque Arabum salebras, dum regis Achabi
 Effugit atque tuas, Sidoni dira, manus.
 Talis & horrifono laceratus membra flagello,
 Paulus ab Æmathiâ pellitur urbe Cilix.
 Piscosæque ipsum Gergeffæ civis Jësum
 Finibus ingratus, jussit abire suis.

B 4

At

57 Aft] The word appears to be Aft in some copies, notably IU Spencer and British Museum E1126; but under magnification, the first letter in the ligature that in these two copies seems to be f proves to be f with something between it and the t that retained enough ink to print the inner bar of what looks like f. The type for this word was set as Aft and in no copy examined has the type been reset, regardless of what interjected itself between the f and t. 69 The faint spacer mark appears in all 1645 copies examined.

103 Jësum] All copies examined show at least one dot over the e and the Morgan and Folger copies show a diaeresis clearly. See 1645, p. 16, (II):23, and p. 20, (IV):27. Columbia text and notes omit this. 104 ingratus] The s has dropped down in all 1645 copies examined.

(24)

At tu fume animos, nec spes cadat anxia curis
 Nec tua concutiat decolor ossa metus.
 Sis etenim quamvis fulgentibus oblitus armis,
 Intententque tibi millia tela necem,
 At nullis vel inerme latus violabitur armis,
 Deque tuo cuspis nulla cruore bibet.
 Namque eris ipse Dei radiante sub ægide tutus,
 Ille tibi custos, & pugil ille tibi;
 Ille Sionæ qui tot sub moenibus arcis
 Affyrios fudit nocte silente viros;
 Inque fugam vertit quos in Samaritidas oras
 Misit ab antiquis prisca Damascus agris,
 Terruit & densas pavido cum rege cohortes,
 Aere dum vacuo buccina clara sonat,
 Cornea pulvereum dum verberat ungula campum,
 Currus arenosam dum quatit actus humum,
 Auditusque hinnitus equorum ad bella ruentum,
 Et strepitus ferri, murmuraque alta virum.
 Et tu (quod superest miseri) sperare memento,
 Et tu magnanimo pectore vince mala.
 Nec dubites quandoque frui melioribus annis,
 Atque iterum patrios posse videre lare.

Elegia

(25)

Elegia quinta, Anno ætatis 20.

In adventum veris.

105

110

115

120

125

IN se perpetuo Tempus revolubile gyro
 Jam revocat Zephyros vere tepente novos.
 Induiturque brevem Tellus reparata juventam,
 Jamque soluta gelu dulce virefcit humus.
 Fallor? an & nobis redeunt in carmina vires,
 Ingeniumque mihi munere veris adest?
 Munere veris adest, iterumque vigescit ab illo
 (Quis putet) atque aliquod jam sibi poscit opus.
 Castalis ante oculos, bifidumque cacumen oberrat,
 Et mihi Pyrenen somnia nocte ferunt.
 Concitaque arcano fervent mihi pectora motu,
 Et furor, & sonitus me facer intus agit.
 Delius ipse venit, video Penæide lauro
 Implicitos crines, Delius ipse venit.
 Jam mihi mens liquidi raptatur in ardua cœli,
 Perque vagas nubes corpore liber eo.
 Perque umbras, perque antra feror penetralia vatum,
 Et mihi fana patent interiora Deum.
 Intuiturque animus toto quid agatur Olympo,
 Nec fugiunt oculos Tartara cæca meos.

Quid 20

108 Note spacing between last word in line and comma at end of line; also at end of line 112 below. 109 *latus*] The same I for l as in 1645, p. 13, (I):46. 112 Note spacing between last word and semi-colon at the end.

Note that second line of title is out of line in all copies examined.

(26)

Quid tam grande sonat distento spiritus ore ?
 Quid parit hæc rabies, quid facer iste furor ?
 Ver mihi, quod dedit ingenium, cantabitur illo ;
 | Profuerint isto reddita dona modo.
 Jam Philomela tuos foliis adoperta novellis
 Instituis modulos, dum silet omne nemus.
 Urbe ego, tu sylvâ simul incipiamus utrique,
 Et simul adventum veris uterque canat.
 Veris io rediere vices, celebremus honores
 Veris, & hoc tibeat Muta quotannis opus.
 Jam sol Æt. iopas fugiens Titoniaque arva,
 Flestit ad Arctôas aurea lora plagas.
 Est breve noctis iter, brevis est mora noctis opacæ
 Horrida cum tenebris exulat illa suis.
 Jamque Lycaonius plaustrum cæleste Boötes
 Non longâ sequitur fessus ut ante viâ,
 Nunc etiam solitas circum Jovis atria toto
 Excubias agitant sydera rara polo.
 Nam dolus, & cædes, & vis cum nocte recessit,
 Neve Giganteum Dii timere scelus.
 Forte al' quis scopuli recubans in vertice pastor,
 Re scilicet cum primo sole rubescit humus,
 Hæc, ait, hac certè caruisti nocte puellâ
 Phœbe tuâ, celeres quæ retineret equos.

Lata

(27)

Lata suas repetit sylvas, pharetramque resumit 45
 Cynthia, Luciferas ut videt alta rotas,
 Et tenues ponens radios gaudere videtur
 Officium fieri tam breve fratris ope.
 Desere, Phœbus ait, thalamos Aurora seniles, 25
 Quid juvat effœto procubuisse toro ? 50
 Te manet Æolides viridi venator in herba,
 Surge, tuos ignes altus Hymettus habet.
 Flava verecundo dea crimen in ore fatetur,
 Et matutinos ocyus urget equos.
 Exuit invisam Tellus rediviva senectam, 55
 Et cupit amplexus Phœbe subire tuos ;
 Et cupit, & digna est, quid enim formosius illâ ;
 Pandit ut omniferos luxuriosa sinus,
 Atque Arabum spirat messes, & ab ore venusto 35
 Mitia cum Paphiis fundit amoma rosis. 60
 Ecce coronatur sacro frons ardua luco,
 Cingit ut Idæam pinea turris Opim ;
 Et vario madidos intexit flore capillos,
 Floribus & visa est posse placere suis.
 Floribus effusos ut erat redimita capillos 65
 Tænario placuit diva Sicana Deo.
 Alpice Phœbe tibi faciles hortantur amores,
 Mellitasque movent flamina verna preces.

Cinnamē

24 The spacer or lead mark at the left is in all copies examined.
 31 Æthiopas] The h failed to take ink in all copies examined;
 but the impression of the letter is clear in all copies.
 39 dolus,] The comma shows a mark or impression in all copies
 examined. It is not 'absent' as suggested by part of Columbia
 note.

(28)

Cinnamē Zephyrus leve plaudit odorifer alā,
 Blanditiæque tibi ferre videntur aves.
 Nec sine dote tuos temeraria quærit amores
 Terra, nec optatos poscit egena toros,
 Alma salutiferum medicos tibi gramen in usus
 Præbet, & hinc titulos adjuvat ipsa tuos.
 Quod si te pretium, si te fulgentia tangunt
 Munera, (muneribus sæpe coemptus Amor)
 Illa tibi ostendat quascunque sub æquore vasto,
 Et superinjectis montibus abdit opes.
 Ah quoties cum tu livoso fessus O lympo
 In vespertinas præcipitaris aquas,
 Cur te, inquit, cursu languentem Phœbe diurno
 Hesperiiis recipit Cæcula mater aquis?
 Quid tibi cum Tethy? Quid cum Tartesside lymphâ,
 Dia quid immundo perluis ora salo?
 Frigora Phœbe meâ melius captabis in umbrâ,
 Huc ades, ardentes imbue rore comas.
 Mollior egelidâ veniet tibi somnus in herbâ,
 Huc ades, & gremio lumina pone meo.
 Quaque jaces circum mulcebit lene susurrans
 Aura per humentes corpora fusa rofas.
 Nec me (crede mihi) terrent Semeleia fata,
 Nec Phæton téo fumidus axis equo;

Cum

(29)

Cum tu Phœbe tuo sapientius uteris igni,
 Huc ades & gremio lumina pone meo.
 Sic Tellus lasciva suos suspirat amores;
 Matris in exemplum cætera turbâ ruunt.
 Nunc ctenim toto currit vagus orbe Cupido,
 Languentesque fovet solis ab igne faces.
 Insonuere novis lethalia cornua nervis,
 Triste micant ferro tela corusca novo.
 Jamque vel invictam tentat superasse Dianam,
 Quæque sedet sacro Vesta pudica foco.
 Ipsa senescentem reparat Venus annua formam,
 Atque iterum tepido creditur orta mari.
 Marmoreas juvenes clamant Hymenæe per urbes,
 Littus io Hymen, & cava saxa sonant.
 Cultior ille venit tunicâque decentior aptâ,
 Puniceum redolet vestis odora crocum.
 Egrediturque frequens ad amœni gaudia veris
 Virgineas auro cincta puella sinus.
 Votum est cuique suum, votum est tamen omnibus unum,
 Ut sibi quem cupiat, det Cytherea virum.
 Nunc quoque septenâ modulatur arundine pastor,
 Et sua quæ jungat carmina Phyllis habet.
 Navita nocturno placat sua sidera cantu,
 Delphinaeque leves ad vada summa vocat.

Jupiter

(30)

Jupiter ipse alto cum conjuge ludit Olympo,
 Convocat & famulos ad sua festa Deos.
 Nunc etiam Satyri cum fera crepuscula surgunt,
 Pervolitant celeri florea rura choro,
 Sylvanusque suâ Cyparissi fronde revinctus,
 Semicaperque Deus, semideusque caper.
 Quæque sub arboribus Dryades latuere vetustis
 Per juga, per solos expatiantur agros.
 Per sata luxuriat fruticetaque Mænalius Pan,
 Vix Cybele mater, vix sibi tuta Ceres,
 Atque aliquam cupidus prædatur Oreada Faunus,
 Consultit in trepidos dum sibi Nympha pedes,
 Jamque latet, latitantque cupit male tecta videri,
 Et fugit, & fugiens pervelit ipsa capi.
 Dii quoque non dubitant cælo præponere sylvas,
 Et sua quisque sibi numina lucus habet.
 Et sua quisque diu sibi numina lucus habeto,
 Nec vos arboreâ dii precor ite domo.
 Te referant miseris te Jupiter aurea terris
 Saxa, quid ad nimbos aspera tela redis?
 Tu saltem lentè rapidos age Phoebe jugales
 Quà potes, & sensim tempora veris eant.
 Brumaque productas tardè ferat hispida noctes,
 Ingruat & nostro serior umbra polo.

Elegia

(31)

Elegia sexta.

*Ad Carolum Diodatum ruri commo-
rantem.*

*Qui cum idibus Decemb. scripsisset, & sua
 carmina excusari postulasset si solito minus
 essent bona, quòd inter lautitias quibus erat
 ab amicis exceptus, haud satis felicem ope-
 ram Musis dare se posse affirmabat, hunc
 habuit responsum.*

Mitto tibi sanam non pleno ventre salutem,
 Quà tu distento forte carere potes.

At tua quid nostram prolestat Musa camoenam,

130 Nec finit optatas posse sequi tenebras?

Carmine scire velis quàm te redamémque colámque,

5

Crede mihi vix hoc carmine scire queas.

Nam neque noster amor modulis includitur artibus,

Nec venit ad claudos integer ipse pedes.

135 Quàm bene solennes epulas, hilaremque Decembrim

Festaque coelisugam quæ coluere Deum,

10

Deliciasque refers, hyberni gaudia ruris,

Haustraque per lepidos Gallica musta focos.

Quid quereris refugam vino dapibusque poesin?

Carmen amat Bacchum, Carmina Bacchus amat,

Nec

(32)

Nec puduit Phœbum virides gestasse corymbos,
 Atque hederam lauro præpessuisse suæ.
 Sapius Aoniis clamavit collibus Euee
 Mistâ Thyonêo turba novena choro.
 Naso Corallæis mala carmina misit ab agris:
 Non illic epulæ non sata vitis erat.
 Quid nisi vina, rosasque racemiferumque Lyæum
 Cantavit brevibus Tēia Mula modis?
 Pindaricosque inflat numeros Teumesius Euan,
 Et redolet sumptum pagina quæque merum.
 Dum gravis everso currus crepat axe lupinus,
 Et volat Eléo pulvere fuscus eques.
 Quadrimoque madens Lyricen Romanus Jaccho
 Dulce canit Glyceran, flavicomamque Chloen,
 Jam quoque lauta tibi generoso mensa paratu,
 Mentis alit vires, ingeniumque fovet.
 Massica foecundam despumant pocula venam,
 Fundis & ex ipso condita metra cado.
 Addimus his artes, fufumque per intima Phœbum
 Corda, favent uni Bacchus, Apollo, Ceres.
 Scilicet haud mirum tam dulcia carmina per te
 Numine composito tres peperisse Deos.
 Nunc quoque Thressa tibi calato barbitos auro
 Insonat argutâ molliter icta manu;

Auditurque

(33)

15 Auditurque chelys suspensa tapetia circum,
 Virgineos tremulâ quæ regat arte pedes. 40
 Illa tuas saltem teneant spectacula Musas,
 Et revocent, quantum crapula pellit iners.
 Crede mihi dum psallit ebur, comitataque plectrum
 20 Implet odoratos festa chorea tholos,
 Percipies tacitum per pectora serpere Phœbum, 45
 Quale repentinus permeat ossa calor,
 Perque puellares oculos digitumque sonantem
 Irruet in totos lapsa Thalia sinus.
 25 Namque Elegia levis multorum cura deorum est,
 Et vocat ad numeros quemlibet illa suos; 50
 Liber adest elegis, Eratoque, Ceresque, Venusque;
 Et cum purpureâ matre tenellus Amor.
 Talibus inde licent convivia larga poetis,
 30 Sapius & veteri commaduisse mero.
 At qui bella refert, & adulto sub Jove cælum, 55
 Heroasque pios, semideosque duces,
 Et nunc sancta canit superum consulta deorum;
 Nunc latrata fero regna profunda cane,
 35 Ille quidem parcè Samii pro more magistri
 Vivat, & innocuos præbeat herba cibos; 60
 Stet prope fagineo pellucida lympa catillo,
 Sobriaque è puro pocula fonte bibat.

C

Additur

22 modis?] There is no period under the top of the interrogation mark, as is also the case on p. 59 at the end of line 18.

48 sinus.] Clearly thus in all copies examined. Columbia note is wrong, perhaps due to broken type in the particular copy used. See p. 22 and note on catchword. 62 puro] Columbia note reads purô but none of the twenty-eight copies examined shows any sign of an accent mark over the o.

(34)

Additur huic scelerisque vacans, & casta juvenus,
 Et rigidi mores, & sine labe manus.
 Qualis veste nitens sacrâ, & lustralibus undis
 Surgis ad infensos augur iture Deos.
 Hoc ritu vixisse ferunt post rapta sagacem
 Lumina Tiresian, Ogygiumque Linon,
 Et lare devoto profugum Calchanta, senemque
 Orpheon edomitis sola per antra feris;
 Sic dapis exiguus, sic rivi potor Homerus
 Dulichium vexit per freta longa virum,
 Et per monstrificam Perseïæ Phœbados aulam,
 Et vada fœmineis insidiosa sonis,
 Perque tuas rex ime domos, ubi sanguine nigro
 Dicitur umbrarum detinuisse greges.
 Diis etenim sacer est vates, divûmque sacerdos,
 Spirat & occultum pectus, & ora Jovem.
 At tu siquid agam, scitabere (si modò saltem
 Esse putas tanti noscere siquid agam)
 Paciferum canimus cœlesti semine regem,
 Fausta que sacratis sæcula pacta libris,
 Vagitumque Dei, & stabulantem paupere tecto
 Qui suprema suo cum patre regna colit.
 Stelliparumque polum, modulantesque æthere turmas,
 Et subitò elisos ad sua fana Deos.

Dona

(35)

Dona quidem dedimus Christi natalibus illa,
 Illa sub auroram lux mihi prima tulit.
 Te quoque pressa manent patriis meditata cicutis,
 Tu mihi, cui recitem, iudicis instar eris.

Elegia septima, Anno ætatis undevigesimo.

70

Nondum blanda tuas leges Amathusia norâm,
 Et Paphio vacuum pectus ab igne fuit.

Sæpe cupidineas, puerilia tela, sagittas,

Atque tuum sprevi maxime, numen, Amor.

75

Tu puer imbelles dixi transige columbas,

5

Conveniunt tenero mollia bella duci.

Aut de passeribus tumidos age, parve, triumphos,

Hæc sunt militiæ digna trophæa tuæ.

In genus humanum quid inania dirigis arma?

80

Non valet in fortes ista pharetra viros.

10

Non tulit hoc Cyprius, (neque enim Deus ullus ad iras

Promptior) & duplici jam ferus igne calet.

Ver erat, & summa radians per culmina villæ

Attulerat primam lux tibi Maie diem:

85

At mihi adhuc refugam quærebant lumina noctem

15

Nec matutinum sustinere jubar.

C 2

Astat

66 Surgis] Badly battered type in all 1645 copies examined.
 82 sacratis] The medial ra are badly battered in all copies examined. fœcula] The æ is a battered specimen of the peculiar ligature æ that is sometimes used in the 1645 edition.

(36)

Astāt Amor lecto, pictis Amor impiger alis,
 Prodidit astantem mota pharetra Deum :
 Prodidit & facies, & dulce minantis ocelli,
 Et quicquid puero, dignum & Amore fuit.
 Talis in æterno juvenis Sigeius Olympo
 Miscet amatori pocula plena Jovi ;
 Aut qui formosas pellexit ad oscula nymphas
 Thiodamantæus Naiade raptus Hylas ;
 Addideratque iras, sed & has decuisse putares,
 Addideratque truces, nec sine felle minas.
 Et miser exemplo sapiisses tutiùs, inquit,
 Nunc mea quid possit dextera testis eris.
 Inter & expertos vires numerabere nostras,
 Et faciam vero per tua damna fidem.
 Ipse ego si nescis strato Pythone superbum
 Edomui Phœbum, cessit & ille mihi ;
 Et quoties meminit Peneidos, ipse fatetur
 Certiùs & graviùs tela nocere mea.
 Me nequit adductum curvare peritiùs arcum,
 Qui post terga solet vincere Parthus eques.
 Cydoniusque mihi cedit venator, & ille
 Inscius uxori qui necis author erat.
 Est etiam nobis ingens quoque victus Orion,
 Herculeæque manus, Herculesque comes.

Jupiter

(37)

Jupiter ipse licet sua fulmina torqueat in me,
 Hærebuntlateri spicula nostra Jovis.
 Cetera quæ dubitas meliùs mea tela docebunt,
 Et tua non leviter corda petenda mihi.
 Nec te stulte tuæ poterunt defendere Musæ,
 Nectibi Phœbæus porriget anguis opem.
 Dixit, & aurato quatiens mucrone sagittam,
 Evolat in tepidos Cypridos ille sinus.
 At mihi risuro tonuit ferus ore minaci,
 Et mihi de puero non metus ullus erat.
 Et modò quæ nostri spatiantur in urbe Quirites
 Et modò villarum proxima rura placent.
 Turba frequens, facièque simillima turba dearum
 Splendida per medias itque reditque vias.
 Auctaqueluce dies gemino fulgore coruscat,
 Fallor? an & radios hinc quoque Phœbus habet.
 Hæc ego non fugi spectacula grata severus,
 Impetus & quò me fert juvenilis, agor.
 Lumina luminibus malè providus obvia misi,
 Neve oculos potui continuisse meos.
 Unam forte aliis supereminuisse notabam,
 Principium nostri lux erat illa mali.
 Sic Venus optaret mortalibus ipsa videri,
 Sic regina Deùm conspicienda fuit.

C 3

Hanc

The page numbering (36)] The 6 is broken and has retained ink in its loop unless completely broken in all copies examined.

42 Hærebuntlateri] There is no space, or too little space between these words in all copies examined.

(38)

Hanc memor objecit nobis malus ille Cupido,
 Solus & hos nobis texuit antè dolos.
 Nec procul ipse vafer latuit, multæque sagittæ,
 Et facis a tergo grande pependit onus.
 Nec mora, nunc ciliis hæsit, nunc virginis ori,
 Infilat hinc labiis, infidet inde genis :
 Et quascunque agilis partes jaculator oberrat,
 Hei mihi, mille locis pectus inerme ferit.
 Protinus insoliti subierunt corda furores,
 Uror amans intus, flammaque totus eram.
 Interea misero quæ jam mihi sola placebat,
 Ablata est oculis non reditura meis.
 Ast ego progredior tacitè querebundus, & excors,
 Et dubius volui sæpe referre pedem.
 Findor, & hæc remanet, sequitur pars altera votum,
 Raptaque tam subito gaudia flere juvat.
 Sic dolet amissum proles Junonia coelum,
 Inter Lemniacos præcipitata focos.
 Talis & abreptum solem respexit, ad Orcum
 Vectus ab attonitis Amphiaræus equis.
 Quid faciam infelix, & luctu victus, amores
 Nec licet inceptos ponere, neve sequi.
 O utinam spectare semel mihi detur amatos
 Vultus, & coram tristia verba loqui;

Forſitan

(39)

65 Forſitan & duro non eſt adamante creata,
 Forte nec ad noſtras ſurdeat illa preces. 90
 Crede mihi nullus ſic infelicitè arſit,
 Ponar in exemplo primus & unus ego.
 Parce precor teneri cum ſis Deus ales amoris,
 70 Pugnent officio nec tua facta tuo.
 Jam tuus O certè eſt mihi formidabilis arcus, 95
 Nate deâ, jaculis nec minus igne potens:
 Et tua fumabunt noſtris altaria donis,
 Solus & in ſuperis tu mihi ſummus eris.
 Deme meos tandem, verùm nec deme furores,
 75 Neſcio cur, miſer eſt ſuaviter omnis amans : 100
 Tu modo da facilis, poſthæc mea ſiqua futura eſt,
 Cuſpis amatuſos figat ut una duos.

80 **H**æc ego mente olim lævâ, ſtudioque ſupino
 Nequitia poſui vana trophæa meæ.
 Scilicet abreptum ſic me malus impulit error,
 Indociliſque ætas prava magiſtra fuit.
 Donec Socraticos umbroſa Academia rivos
 Præbuit, admiſſum dedocuitque jugum. 5
 85 Protinus extinctis ex illo tempore flammis,
 Cinctæ rigent multo peſtora noſtra gelu.
 Unde ſuis frigus metuit puer ipſe Sagittis,
 Et Diomedæam vim timet ipſa Venus. 10
 C 4 In

(40)

In proditionem Bombardican.

Cum simul in regem nuper satrapasque Britannos
 Ausus es infandum perfide Fauxe nefas,
 Fallor? an & mitis voluisti ex parte videri,
 Et pensare malâ cum pietate scelus;
 Scilicet hos alti missurus ad atria cæli,
 Sulphureo curru flammivolisque rotis.
 Qualiter ille feris caput inviolabile Parcis
 Liquit Jördanios turbine raptus agros.

In eandem.

Siccine tentasti cælo donâsse Jäcobum
 Quæ septemgemino Bellua monte lates?
 Ni meliora tuum poterit dare munera numen,
 Parce precor donis insidiosa tuis.
 Ille quidem sine te consortia serus adivit
 Astra, nec inferni pulveris usus ope.
 Sic potius foedos in cælum pelle cucullos,
 Et quot habet brutos Roma profana Deos,
 Namque hac aut aliâ nisi quemque adjuveris arte,
 Crede mihi cæli vix bene scandet iter.

In

(41)

In eandem.

Purgatorem animæ derisit Jäcobus ignem,
 Et sine quo superûm non adeunda domus.
 Frendit hoc trinâ monstrum Latiale coronâ
 Movit & horrificum cornua dena minax.
 Et nec inultus ait temnes mea sacra Britanne,
 Supplicium spretâ relligione dabis.
 Et si stelligeras unquam penetraveris arces,
 Non nisi per flammis triste patebit iter.
 O quàm funesto cecinisti proxima vero,
 Verbaque ponderibus vix caritura suis!
 Nam prope Tartareo sublimæ rotatus ab igni
 Ibat ad æthereas umbra perusta plagas.

In eandem.

Quem modò Roma suis devoverat impia diris,
 Et Styge damnarât Tænarioque sinu,
 Hunc vice mutatâ jam tollere gestit ad astra,
 Et cupit ad superos evehere usque Deos.

In inventorem Bombardæ.

Japetionidem laudavit cæca vetustas,
 Qui tulit ætheream solis ab axe facem;

At

In eandem. 8 Deos,] All copies examined show only a small dot, which under extreme (100X) magnification is an oval with very rough outline. In all copies examined, the mark, whatever it was intended for in the original printing, drops a little below the line of the bottom of the letters. The same apparently indeterminate mark appears at least twice in the Latin Poems; viz., on page 48, (*In quint. Nov.*):60 *trahentes*, and page 65, (*Ad Pat.*):35 *orbes*. Neither of these occurrences is any more helpful than the other; but in the English Poems, page 1, (*Nat.Ode*):6 *release*, occurs a punctuation mark that seems to settle the matter. If the top of the badly battered comma at the end of line 6 of *Nat.Ode* is broken off, the remaining bottom half is strikingly similar to the mark in the four references above. At any rate, the notes to these passages in the Columbia edition are misleading, and, if the mark is a broken comma, then all four Columbia notes to these passages are wrong.

(42)

At mihi major erit, qui lurida creditur arma,
Et trifidum fulmen surripuisse Jovi.

Ad Leonoram Romæ canentem.

Angelus unicuique suus (sic credite gentes).
Obtigit æthereis ales ab ordinibus.
Quid mirum? Leonora tibi si gloria major,
Nam tua præsentem vox sonat ipsa Deum.
Aut Deus, aut vacui certè mens tertia cœli
Pertua secretò guttura serpit agens;
Serpit agens, facilisque docet mortalia corda
Sensum immortalis assuescere posse sono.
Quòd si cuncta quidem Deus est, per cunctaque fusus,
In te unâ loquitur, cætera mutus habet.

Ad eandem.

Altera Torquatum cepit Leonora Poëtam,
Cujus ab infano cessit amore furens.
Ah miser ille tuo quantò felicius ævo
Perditus, & propter te Leonora foret!
Et te Pieriâ sensisset voce canentem
Aurea maternæ fila movere lyræ,
Quamvis Dirceò torfisset lumina Pentheo
Sævior, aut totus desipuisse iners,

Tu

(43)

Tu tamen errantes cæcâ vertigine sensus
Voce eadem poteras composuisse tuâ;
Et poteras ægro spirans sub corde quietem
Flexanimo cantu restituuisse sibi.

10

Ad eandem.

Credula quid liquidam Sirena Neapoli jactas,
Claraque Parthenopes fana Achelöiados,
5 Littoreamque tuâ defunctam Naiada ripâ
Corpora Chalcidico sacra dedisse rogo?
Illa quidem vivitque, & amoenâ Tibridis undâ
5 Mutavit rauci murmura Pausilipi.
Illic Rómulidum studiis ornata secundis,
10 Atque homines cantu detinet atque Deos.

Elegiarum Finis.

5



(44)



Sylvarum Liber.

Anno ætatis 16. In obitum
Procancellarii medici.

P Arére fati discite legibus,
Mânusque Parcæ jam date supplices,
Qui pendulum telluris orbem
Jâpeti colitis nepotes.

Vos si relicto mors vaga Tænaro
Semel vocârit flebilis, heu moræ
Tentantur incassum dolique;
Per tenebras Stygis ire certum est.
Si destinatam pellere dextera
Mortem valeret, non ferus Hercules
Nessi venenatus cruore
Æmathiâ jacuisset Oetâ.
Nec fraude turpi Palladis invidæ
Vidisset occisum Ilion Hectora, aut
Quem larva Pelidis peremit
Ense Locro, Jove lacrymante.

51

(45)

Si triste fatum verba Hecatæia
Fugare possint, Telegoni parens
Vixisset infamis, potentique
Ægiali soror usa virgâ.
Numenque trinum fallere si queant
Artes medentum, ignotaque graminæ,
Non gnarus herbarum Machaon
Eurypyli cecidisset hastâ.
Læsisset & nec te Philyreie
Sagitta echidnæ perlita sanguine,
Nec tela te fulmenque avitum
Cæse puer genitricis alvo.
5 Tuque O alumno major Apolline,
Gentis togatæ cui regimen datum,
Frondosa quem nunc Cirrha luger,
Et mediis Helicon in undis,
Jam præfuißes Palladio gregi
10 Lætus, superstes, nec sine gloria,
Nec puppe lustrasses Charontis
Horribiles barathri recessus.
At fila rupit Persephone tua
Irata, cum te viderit artibus
15 Succoque pollenti tot atris
Faucibus eripuisse mortis.

20

25

30

35

40

Colende

12 Oetâ.] Apparently the ligature Œ was a scarce article. Rider's *Dictionary* of 1659, though using ligatures regularly, prints all capital Œ's as Oe. Few editors have succeeded in catching this, the Columbia being the first for many years to print it correctly. Masson, Moody, Wright, Beeching, and Grierson all missed it. See also 1645, p. 59:3, *Naturam non pati senium*.

(46)

Colende præses, membra precor tua

Molli quiescant cespitem, & ex tuo

Crescant rosæ, calthæque busto,

Purpureoque hyacinthus ore.

Sit mite de te iudicium Æaci,

Subrideatque Ætnæa Proserpina,

Interque felices perennis

Elysio spatium campo.

In quintum Novembris, Anno ætatis 17.

Jam pius extremâ veniens Jäcobus ab arcto
Teucrigenas populos, latèque patentia regna
Albionum tenuit, jamque inviolabile fœdus
Sceptra Caledoniis conjunxerat Anglica Scotis :
Pacificusque novo felix divesque sedebat
In folio, occultique doli securus & hostis :
Cum ferus ignifluo regnans Acheronte tyrannus,
Eumenidum pater, æthereo vagus exul Olympo,
Forte per immensum terrarum erraverat orbem,
Dinumerans sceleris socios, vernasque fideles,
Participes regni post funera mœlia futuros;
Nunc tempestates medio ciet aëre diras,

illic

(47)

Illic unanimes odium struit inter amicos,

Armat & invictas in mutua viscera gentes ;

Regnaque olivifera vertit florentia pace,

Et quoscunque videt puræ virtutis amantes,

45 Hos cupit adjicere imperio, fraudumque magister

Tentat inaccessum sceleri corrumpere pectus,

Insidiasque locat tacitas, cassesque latentes

Tendit, ut incautos rapiat, seu Caspia Tigris

Insequitur trepidam deserta per avia prædam

Nocte sub illuni, & somno nictantibus astris,

Talibus infestat populos Summanus & urbes

Cinctus cæruleæ fumanti turbine flammæ.

Jamque fluentifonis albentia rupibus arva

Apparent, & terra Deo dilecta marino,

Cui nomen dederat quondam Neptunia proles

Amphitryoniaden qui non dubitavit atrocem

5 Æquore tranato furiali poscere bello,

Ante expugnata crudelia sæcula Troiæ.

At simul hanc opibusque & festâ pace beatam

Aspicit, & pingues donis Cerealibus agros,

Quodque magis doluit, venerantem numina veri

10 Sancta Dei populum, tandem suspiria rupit

Tartareos ignes & luridum olentia sulphur.

Qualia Trinacriâ trux ab Jove clausus in Ætna

Etnæ

36 Ætna] In most, but not all copies examined, the letters tna are dropped down.

(48)

Efflat tabifico monstrosus ab ore Tiphœus.
 Ignescunt oculi, stridetque adamantinus ordo
 Dentis, ut armorum fragor, istaque cuspide cuspis.
 Atque pererrato solum hoc lætymabile mundo
 Inveni dixit, gens hæc mihi sola rebellis,
 Contemtrixque jugi, nostræque potentior arte.
 Illa tamen, mea si quicquam tentamina possunt,
 Non feret hoc impune diu, non ibit inulta,
 Hætenus ; & piceis liquido natat aëre pennis ;
 Quæ volat, adversi præcurfant agmine venti,
 Denfantur nubes, & crebra tonitrua fulgent.
 Jamque pruinosas velox superaverat alpes,
 Et tenet Aufoniæ fines, à parte sinistrâ
 Nimbifer Appenninus erat, priscique Sabini,
 Dextra veneficiis infamis Hetruria, nec non
 Te furtiva Tiberis Thetidi videt oscula dantem ;
 Hinc Mavortigenæ consistit in arce Quirini.
 Reddiderant dubiam jam fera crepuscula lucem,
 Cum circumgreditur totam Tricoronifer urbem,
 Panificosque Deos portat, scapulisque virorum
 Evehitur, præeunt summisso poplite reges,
 Et mendicantium series longissima fratrum ;
 Cereaque in manibus gestant funalia cæci,
 Cimneriis nati in tenebris, vitamque trahentes,

Templa

(49)

Templa dein multis subeunt lucentia tædis
 (Vesper erat sacer iste Petro) fremitusque canentum
 Sæpe tholos implet vacuos, & inane locorum.
 40 Qualiter exululat Bromius, Bromique caterva,
 Orgia cantantes in Echionio Aracyntho, 65
 Dum tremit attonitus vitreis Afopus in undis,
 Et procul ipse cavâ responSAT rupe Cithæron.
 His igitur tandem solenni more peractis,
 45 Nox senis amplexus Erebi taciturna reliquit,
 Præcipientesque impellit equos stimulante flagellō, 70
 Captum oculis Typhlonta, Melanchætemque ferocem,
 Atque Acherontæo progeneratam patre Siopen
 Torpidam, & hirsutis horrentem Phrica capillis.
 50 Interea regum domitor, Phlegetontius hæres
 Ingreditur thalamos (neque enim secretus adulter 75
 Producit steriles molli sine pellice noctes)
 At vix compositos somnus claudebat ocellos,
 Cum niger umbrarum dominus, rectorque silentum,
 55 Prædatorque hominum falsâ sub imagine testus
 Astitit, assumptis micuerunt tempora canis, 80
 Barba sinus promissa tegit, cineracea longo
 Syrmate verrit humum vestis, pendetque cucullus
 Vertice de raso, & ne quicquam desit ad artes,
 60 Cannabeo lumbos constrinxit fune falaces,

D

Tarda

37 Tiphœus.] All copies examined have the period. Columbia text omits the period and has no note. 60 trahentes,(?)] This is the same punctuation mark as was used in 1645, p. 40, *In endem* 8, p. 49, (*In Quin. Nov.*):84 folaces, and p. 65, (*Ad Pat.*) orbes,.

84 falaces,] Most copies examined clearly have a comma here. But IU McLeish, Clark film copy, and perhaps one or two others are indeterminate.

(50)

Tarda fenestris figens vestigia calceis.
 Talis, uti fama est, vultu Franciscus eremo
 Tetra vagabatur solus per lustra ferarum,
 Sylvestrique tulit genti pia verba salutis
 Impius, atque lupos domuit, Lybicosque leones.
 Subdolan at tali Serpens velatus amictu
 Solvit in has fallax ora execrantia voces ;
 Donis nate ? Etiamne tuos sopor opprimit artus
 Immemor O fidei, pecorumque oblitos tuorum,
 Dum cathedram venerande tuam, diademaque triplex
 Ridet Hyperboreo gens barbara nata sub axe,
 Dumque pharetrati spernunt tua jura Britanni ;
 Surge, age, surge piger, Latius quem Cæsar adorat,
 Cui referata patet convexi janua cæli,
 Turgentes animos, & fastus frange procaces,
 Sacriligique sciant, tua quid maledictio possit,
 Et quid Apostolicæ possit custodia clavis ;
 Et memor Hesperia disjectam ulciscere classem,
 Mersaque Iberorum lato vexilla profundo,
 Sanctorumque cruci tot corpora fixa probrosa,
 Thermodoontæa nuper regnante puella :
 At tu si tenero mavis torpescere lecto
 Crescentesque negas hosti contundere vires,
 Tyrrhenum implebit numerofo milite Pontum,

Signaque

(51)

85 Signaque Aventino ponet fulgentia colle :
 Reliquias veterum franget, flammisque cremabit,
 110 Sacraque calcabit pedibus tua colla profanis,
 Cujus gaudebant soleis dare basia reges.
 Nec tamen hunc bellis & aperto Marte laceffes ;
 90 Initus ille labor, tu callidus utere fraude,
 Qualibet hæreticis disponere retia fas est ;
 115 Jamque ad consilium extremis rex magnus ab oris
 Patricios vocat, & procerum de stirpe creatos,
 Grandævosque patres trabeâ, canisque verendos ;
 95 Hos tu membratim poteris conspergere in auras,
 Atque dare in cineres, nitrati pulveris igne
 120 Ædibus injecto, quâ convenere, sub imis.
 Protinus ipse igitur quoscumque habet Anglia fides
 Propositi, factique mone, quisquâ mne tuorum
 100 Audebit summi non jussa faceffere Papæ.
 Perculsofque metu subito, castique stupentes
 125 Invadat vel Gallus atrox, vel sævus Iberus.
 Sæcula sic illic tandem Mariana redibunt,
 Tuque in belligeros iterum dominaberis Anglos.
 105 Et nequid timeas, divos divasque secundas
 Accipe, quotque tuis celebrantur numina fastis.
 130 Dixit & adscitos ponens malefidus amictus
 Fugit ad infandam, regnum illætabile, Lethæa.

D 2

Jam

112 soleis] What is the mark over the i? Columbia notes say it is diaeresis; but in no copy examined can it be determined. Under 100X magnification, it is sprawling, but still one piece. It might be either the smashed and battered dot over the i or it might be a battered diaeresis. If it is a diaeresis, it is the only such mark over an i in the 1645 edition. See p. 16, *El. II*:23; p. 20, *El. IV*:27; p. 25, *El. V*:13; p. 28, *El. V*:91; (6i) p. 43, *Ad eandem*:2; p. 45:17. The evidence points toward i without diaeresis. 126 Iberus.] The s is dropped down in all copies examined.

(52)

Jam rosea Eoas pandens Tithonia portas
 Vestit inauratas redeunti lumine terras;
 Mæstaque adhuc nigri deplorans funera nati
 Irrigat ambrosiis montana cacumina guttis;
 Cum somnos pepulit stellatæ janitor aulæ
 Nocturnos visus, & somnia grata revolvens.
 Est locus æternâ septus caligine noctis
 Vasta ruinosi quondam fundamina tecti,
 Nunc torvi spelunca Phoni, Prodotæque bilinguis
 Effera quos uno peperit Discordia partu.
 Hic inter cæmenta jacent semifractaque saxa,
 Ossa inhumata virum, & trajecta cadavera ferro;
 Hic Dolus intortis semper sedet ater ocellis,
 Jurgiaque, & stimulis armata Calumnia fauces,
 Et Furor, atque viæ moriendi mille videntur;
 Et Timor, exanguisque locum circumvolat Horror,
 Perpetuoque leves per muta silentia Manes
 Exululant, tellus & sanguine conscia stagnat.
 Ipsi etiam pavidī latitant penetralibus antri
 Et Phonos, & Prodotes, nulloque sequente per antrum
 Antrum horrens, scopulosum, atrum feralibus umbris
 Diffugiunt fontes, & retrò lumina vortunt,
 Hos pugilēs Romæ per sæcula longa fideles
 Evocat antistes Babylonius, atque ita fatur.

Finibus

(53)

Finibus occiduis circumfufum incolit æquor
 Gens exota mihi, prudens natura negavit
 Indignam penitus nostro conjungere mundo;
 Illuc, sic jubeo, celeri contendite gressu,
 Tartareoque leves diffentur pulvere in auras
 Et rex & pariter satrapæ, scelerata propago
 Et quotquot fidei caluere cupidine veræ
 Consilii socios adhibete, operisque ministros.
 Finierat, rigidi cupide paruere gemelli.
 Interea longo flectens curvamine cælos
 Despiciat æthereâ dominus qui fulgurat arce,
 Vanaque perversa ridet conamina turbæ,
 Atque sui causam populi volet ipse tueri.
 Esse ferunt spatium, quâ distat ab Aside terra
 Fertilis Europe, & spectat Mareotidas undas;
 Hic turris posita est Titanidos ardua Famæ
 Ærea, lata, sonans, rutilis vicinior astris
 Quàm superimpositum vel Athos vel Pelion Ossæ
 Mille fores aditusque patent, totidemque fenestræ,
 Amplaque per tenues translucent atria muros;
 Excitat hic varios plebs agglomerata susurros;
 Qualiter instrepitant circum mulçtralia bombis
 Agmina muscarum, aut texto per ovilia junco,
 Dum Canis æstivum cœli petit ardua culmen
 D 3
 Ipsa

150 Exululant,] See Professor Patterson's wise note in *Columbia loc. cit.* It is still possible, however, that the corrector failed to notice that 1673 reads *Exululat*, or that 1645 reads *Exululant*, and made the change directed in the *errata* without noting the other form in print. 153 horrens,] The s is small and dropped in all copies examined.

168 turbæ,] This ligature, with its a part reaching far above the level of its e, due either to its design or to a bend in the top of the a and more probably to its design, occurs several times in the 1645 edition.

(54)

ipsa quidem summâ sedet ultrix matris in arce,
 Auribus innumeris cinctum caput eminet olli,
 Queis sonitum exiguum trahit, atque levissima captat
 Murmura, ab extremis patuli confinibus orbis.
 Nec tot Aristoride servator inique juvencæ
 185 Isidos, immiti volvebas lumina vultu,
 Lumina non unquam tacito nutantia somno,
 Lumina subjectas late spectantia terras.
 Istis illa solet loca luce carentia sæpe
 Perlustrare, etiam radianti impervia soli.
 190 Millenisque loquax auditaque visaque linguis
 Cuilibet effundit temeraria, veraque mendax
 Nunc minuit, modò confictis sermonibus auget.
 Sed tamen a nostro meruisti carmine laudes
 Fama, bonum quo non aliud veracius ullum,
 Nobis digna cani, nec te memorasse pigebit
 Carminetam longo, servati scilicet Angli
 Officiis vaga diva tuis, tibi reddimus æqua.
 Te Deus æternos motu qui temperat ignes,
 Fulmine præmissò alloquitur, terræque tremante ;
 200 Fama fides? an te latet impia Papistarum
 Conjurata cohors in meque meosque Britannos,
 Et nova sceptrigero cædes meditata Jacobo :
 Nec plura, illa statim sensit mandata Tonantis,

Et

(55)

Et satis antè fugax stridentes induit alas, 205
 Induit & variis exilia corpora plumis ;
 Dextra tubam gestat Temesæo ex ære sonoram.
 Nec mora jam pennis cedentes remigat auras,
 Atque parum est cursu celeres prævertere nubes,
 Jam ventos, jam solis equos post terga reliquit : 210
 Et primò Angliacas solito de more per urbes
 Ambiguas voces, incertaque murmura spargit,
 Mox arguta **dolos**, & detestabile vulgat
 Proditionis opus, nec non facta horrida dictu,
 195 Authoresque addit sceleris, nec garrula cæcis 215
 Infidiis loca structa filet ; stupuere relatis,
 Et pariter juvenes, pariter tremuere puellæ,
 Effarique senes pariter, tantæque ruinæ
 Sensus ad ætatem subitò penetraverat omnem
 Attamen interea populi miserescit ab alto 220
 Æthereus pater, & crudelibus obstitit ausis
 Papicolûm ; capti pœnas raptantur ad acres ;
 At pia tura Deo, & grati solvuntur honores ;
 200 Compita læta focus genialibus omnia fumant,
 Turba choros juvenilis agit : Quintoque Novembris 225
 Nulla Dies toto occurrit celebratior anno.

D 4

Anno

214 Proditionis] Columbia note is misleading, as this whole page is one of the brightest in 1645. Professor Patterson was doubtless misled by an accident to his particular copy of 1645, as no copy examined by the present editor exhibits smearing or bad printing of any part of this page.

(56)

**Annō ætatis 17. In obitum
Præfulis Eliensis.**

Adhuc madentes rore squalebant genæ,
Et sicca nondum lumina
Adhuc liquentis imbre turgebant salis,
Quem nuper effudi pius,
Dum mæsta charo iusta perfolvi rogo
Wintoniensis præfulis.
Cum centilinguis Fama (proh semper mali
Cladisque vera nuntia)
Spargit per urbes divitis Britannix,
Populosque Neptuno fatos,
Cessisse morti, & ferreis fororibus
Te generis humani decus,
Qui rex sacrorum illâ fuisti in insulâ
Quæ nomen Anguillæ tenet.
Tunc inquietum pectus irâ protinus
Ebulliebat fervidâ,
Tumulis potentem sæpe devovens deam :
Nec vota Naso in Ibida
Concepit alto diriora pectore,
Graiusque vates parcide

Turpem

(57)

Turpem Lycambis execratus est dolum,
Sponsamque Neobolen suam.
At ecce diras ipse dum fundo graves,
Et imprecor neci necem,
Audisse tales videor attonitus sonos
Leni, sub aurâ, flamine :
Cacos furores pone, pone vitream
Bilemque & irritas minas,
5 Quid temerè violas non nocenda numina,
Subitoque ad iras percita.
Non est, ut arbitraris elusus miser,
Mors atra Noctis filia,
Erebóve patre creta, sive Erinnye,
Vastóve nata sub Chao :
10 Ast illa cælo missa stellato, Dei
Messes ubique colligit;
Animalque mole carneâ reconditas
In lucem & auras evocat :
15 Ut cum fugaces excitant Horæ diem
Themidos Joviisque filix;
Et sempiterni ducit ad vultus patris;
At iusta raptat impios
Sub regna furvi luctuosa Tartari,
20 Sedesque subterraneas

Hanc

1 ADhuc] The u throws up above other letters in all copies examined.

22 Sponsamque] The mistaking of n for u occurs sometimes; but in this instance, the apparent n is actually an inverted u as may be seen under magnification of the letter. All copies examined show enough difference between n and u to determine that here the u was inverted. Columbia text silently emends with no mention in the notes.

(58)

Hanc ut vocantem lætus audiui, citò
 Fœdum reliqui carcerem,
 Volatileſque fauſtus inter milites
 Ad aſtra ſublimis feror :
 Vates ut olim raptus ad cœlum ſenex
 Auriga curruſ ignei,
 Non me Boötis terruere lucidi
 Sarraca tarda frigore, aut
 Formidoſi Scorpionis brachia,
 Non enſis Orion tuus.
 Prætervolavi fulgidi ſolis globum,
 Longéque ſub pedibus deam
 Vidi triformem, dum coercebat ſuos
 Fræniſ dracones aureis.
 Erraticorum ſyderum per ordines,
 Per lacteas vehor plagas,
 Velocitatem ſæpe miratus novam,
 Donec nitentes ad fores
 Ventum eſt Olympi, & regiam Cryſtallinam, &
 Stratum ſmaragdiſ Atrium.
 Sed hic tacebo, nam quiſ effari queat
 Oriundus humano patre
 Amœnitateſ illiuſ loci, mihi
 Sat eſt in æternum frui.

Naturam

(59)

Naturam non pati ſenium.

45 *Naturam non pati ſenium.*
 Hæc quàm perpetuiſ erroribuſ acta fatiſcit
 Avia menſ hominuſ, tenebriſque immerſa profundis
 Oedipodioniam volvit ſub peſtore noſtem !
 50 Quæ veſana ſuiſ metiri facta deorum
 Audet, & incifaſ leges adamante perenni
 Affimilare ſuiſ, nulloque ſolubile ſæclo
 Conſilium fati perituris alligat horiſ.
 Ergone marceſcet fulcantibuſ obſita rugiſ
 55 Naturæ facieſ, & reruſ publica mater
 Omniparuſ contraſta uteruſ ſterileſcet ab ævo ?
 Et ſe faſſa ſenem malè certis paſſibuſ ibit
 Sidereuſ tremebunda caput ? num tetra vetuſtaſ
 Annoruſque æterna fameſ, ſqualorque ſituſque
 60 Sidera vexabunt ? an & inſatiabile Tempuſ
 Eſuriet Cælum, rapietque in viſcera patrem ?
 Heu, potuitne ſuaſ imprudentiſ Jupiter arceſ
 Hoc contra muniffe neſaſ, & Temporiſ iſto
 Exemiſſe malo, gyroſque dediſſe perenneſ ?
 65 Ergo erit ut quandoque ſono dilapſa tremendo
 Convexi tabulata ruant, atque obviuſ iſtu
 Stridat uterque poluſ, ſuperâque ut Olympiuſ aulâ
 Decidat, horribiliſque reſectâ Gorgone Pallaſ.
 Qualis

62 nitentes] First n is dropped down in all copies examined.

3 Oedipodioniam] See p. 44:12 for note on capital Oe.
 18 perennes?] Exactly the same interrogation mark, lacking the dot, as on p. 32 *El. VI:22*.

(60)

Qualis in Ægæam proles Junonia Lemnon
 Deturbata sacro cecidit de limine cæli.
 Tu quoque Phœbe tui casus imitabere nati
 Præcipiti curru, subitâque ferere ruinâ
 Pronus, & extinctâ fumabit lampade Nereus,
 Et dabit attonito feralia sibila ponto.
 Tunc etiam aërei divulsis sedibus Hæmi
 Dissultabit apex, imoque allisa barathro
 Terrebunt Stygium dejecta Ceraunia Ditem
 In superos quibus usus erat, fraternaue bella.

At Pater omnipotens fundatis fortius astris
 Consuluit rerum summæ, certoque peregit
 Pondere fatorum lances, atque ordine summo
 Singula perpetuum jussit servare tenorem,
 Volvitur hinc lapsu mundi rota prima diurno;
 Raptat, & ambitos fociâ vertigine cælos.
 Tardior haud solito Saturnus, & acer ut olim
 Fulmineum rutilat cristatâ casside Mavors.
 Floridus æternum Phœbus juvenile coruscat,
 Nec foveat effoetas loca per declivia terras
 Devexo remone Deus; sed semper amicâ
 Luce potens eadem currit per signa rotarum,
 Surgit odoratis pariter formosus ab Indis
 Æthereum pecus albenti qui cogit Olympo

Mane

(61)

Mane vocans, & ferus agens in pascua cæli,
 Temporis & gemino dispartit regna colore.
 25 Fulger, obitque vices alterno Delia cornu,
 Cæruleumque ignem paribus complectitur ulnis. 50
 Nec variant elementa fidem, solitoque fragore
 Lurida perculsas jaculantur fulmina rupes.
 Nec per inane furit leviori murmure Còrus,
 30 Stringit & armiferos æquali horrore Gelonos
 Trux Aquilo, spiratque hyemem, nimbosque volutat. 55
 Utque solet, Siculi diverberat ima Pelori
 Rex maris, & raucâ circumstrepit æquora conchâ
 Oceani Tubicen, nec vastâ mole minorem
 35 Ægæona ferunt dorso Balearica cete.
 Sed neque Terra tibi sæcli vigor ille vetusti 60
 Priscus abest, servatque suum Narcissus odorem,
 Et puer ille suum tenet & puer ille decorem
 Phœbe tuusque & Cypri tuus, nec ditior olim
 40 Terra datum sceleri celavit montibus aurum
 Conscia, vel sub aquis gemmas. Sic denique in ævum 65
 Ibit cunctarum series justissima rerum,
 Donec flamma orbem populabitur ultima, latè
 Circumplexa polos, & vasti culmina cæli,
 45 Ingentique rogo flagrabit machina mundi.

De

(62)

*De Idea Platonica quemadmodum
Aristoteles intellexit.*

Dicite sacrorum præfides nemorum deæ,
Tuque O noveni perbeata numinis
Memoria mater, quæque in immenso procul
Antro recumbis otiosa Æternitas,
Monumenta servans, & ratas leges Jovis,
Cælique fastos atque ephemeridas Deum;
Quis ille primus cujus ex imagine
Natura follers finxit humanum genus,
Æternus, incorruptus, æquævus polo,
Unusque & universus, exemplar Dei ?
Haud ille Palladis gemellus innub æ
Interna proles infidet menti Jovis;
Sed quamlibet natura sit communior,
Tamen seorsus extat ad morem unius,
Et, mira, certo stringitur spatio loci;
Seu sempiternus ille syderum comes
Cæli pererrat ordines decemplicis,
Citimùmve terris incolit Lunæ globum:
Sive inter animas corpus adituras fedens
Obliviosas torpet ad Lethes aquas :.

Sive

20

(63)

Sive in remotâ forte terrarum plagâ
Incedit ingens hominis archetypus gigas,
Et diis tremendus erigit celsum caput
Atlante major portitore syderum.
Non cui profundum cæcitas lumen dedit
Dirceus augur vidit hunc alto sinu;
Non hunc silenti nocte Pleïones nepos
Vatum sagaci præpes ostendit choro;
5 Non hunc sacerdos novit Assyrius, licet
Longos vetusti commemoret atavos Nini,
Priscumque Belon, inclytumque Osiridem.
Non ille trino gloriosus nomine
Ter magnus Hermes (ut sit arcani sciens)
10 Talem reliquit Ifidis cultoribus.
At tu perenne ruris Academi decus
(Hæc monstra si tu primus inducti scholis)
Jam jam pœtasurbis exules tuæ
Revocabis, ipse fabulator maximus,
15 Aut institutor ipse migrabis faras.

25

30

35

Ad Patrem.

Nunc mea Pierios cupiam per pectora fontes
Iniguas torquere vias, totumque per ora

Volvere

Title, quemadmodum] The final m is smashed in all copies examined. The second line is in smaller type. 7 imagine] The e is out of line, above other letters. 11 innubæ] The æ is spaced away from the b. 20 aquas :] The colon is spaced away from aquas but notice end spacing for lines 11, 12, 15, 18, and 20.

De idea Plat. 27 Pleïones] Columbia note is misleading, as some copies show trace of left dot of diaeresis.

(64)

Volvere laxatum gemino de vertice rivum;
 Ut tenues oblita sonos audacibus alis
 Surgat in officium venerandi Musæ parentis.
 Hoc utcunque tibi gratum pater optime carmen
 Exiguum meditatur opus, nec novimus ipsi
 Aptius à nobis quæ possint munera donis
 Respondere tuis, quamvis nec maxima possint
 Respondere tuis, nedum ut par gratia donis
 Esse queat, vacuis quæ redditur arida verbis.
 Sed tamen hæc nostros ostendit pagina census,
 Et quod habemus opum chartâ numeravimus istâ]
 Quæ mihi sunt nullæ, nisi quas dedit aurea Clio
 Quas mihi semoto somni peperere sub antro,
 Et nemoris laureta sacri Parnassides umbræ.
 Nectū vatis opus divinum despice carmen,
 Quo nihil æthereos ortus, & semina cæli,
 Nil magis humanam commendat origine mentem,
 Sancta Promethææ retinens vestigia flammæ.
 Carmen amant superi, tremebundaque Tartara carmen
 Ima ciere valet, divosque ligare profundos,
 Et triplici duos Manes adamantæ coercet.
 Carmine sepositi retegunt arcana futuri
 Phœbades, & tremulæ pallentes ora Sibyllæ;
 Carmina sacrificus sollennes pangit ad aras

Aurea

(65)

Aurea seu sternit motantem cornua taurum;
 Seu cū fata sagax fumantibus abdita fibris
 5 Consultit, & tepidis Parcam scrutatur in extis.
 Nos etiam patrium tunc cum repetemus Olympum,
 30 Æternæque moræ stabunt immobilis ævi,
 Ibimus auratis per cæli templa coronis,
 Dulcia suaviloquo sociantes carmina plectro,
 10 Astra quibus, geminique poli convexa sonabunt.
 Spiritus & rapidos qui circinat igneus orbes. 35
 Nunc quoque sydereis intercinat ipse choreis
 Immortale melos, & inenarrabile carmen;
 Torrida dum rutilus compescit sibila serpens,
 15 Demissoque ferox gladio mansuescit Orion;
 Stellarum nec sentit onus Maurusius Atlas. 40
 Carmina regales epulas ornare solebant,
 Cum nondum luxus, vastæque immensa vorago
 Nota gulæ, & modico spumabat coena Lyæo.
 20 Tum de more sedens festa ad convivium vates
 Æsculeâ intonsos redimitus ab arbore crines, 45
 Heroumque actus, imitandaque gesta canebat,
 Et chaos, & positi latè fundamina mundi,
 Reptantesque Deos, & alentes numina glandes,
 25 Et nondum Ætnæo quæsitum fulmen ab antro.
 Denique quid vocis modulamen inane juvabit, 50
 Verborum

5 officium] The **ffi** constitute a ligature of three letters. Columbia silently emends text, and carries no note. Corrected in 1674, p. 65, to officium using triple ligature **ffi**. 6 utcunque] The first letter u is broken and smeared in all copies examined. 13 istâ] In most copies examined the circumflex is clear enough; but in the particular copy Professor Patterson used, as in some others, there is too little to go on, hence the needlessly confusing note in Columbia to this word. In all copies examined istâ is followed by a spacer mark.

35 orbes?] Another blob of ink, indeterminate, and may be either period or comma.

(66)

Verborum sensusque vacans, numerique loquacis
 Silvestres decet iste choros, non Orphea cantus,
 Qui tenuit fluvios & quercubus addidit aures
 Carmine, non citharâ, simulachraque functa canendo
 Compulit in lacrymas; habet has à carmine laudes.
 55 Nec tu perge precor sacras contemnere Musas,
 Nec vanas inopesque puta, quarum ipse peritus
 Munere, mille fonos numeros componis ad aptos,
 Millibus & vocem modulis variare canoram
 Doctus, Arionii meritò sis nominis hæres.
 60 Nunc tibi quid mirum, si me genuisse poëtam
 Contigerit, charo si tam propè sanguine juncti
 Cognatas artes, studiumque affine sequamur:
 Ipse volens Phœbus se dispartire duobus,
 Altera dona mihi, dedit altera dona parenti,
 65 Dividuumque Deum genitorque puerque tenemus.
 Tu tamen ut similes teneras odisse camœnas,
 Non odisse reor, neque enim, pater, ire jubebas
 Quà via lata patet, quà pronior area lucri,
 Certaue condendi fulget spes aurea nummi:
 70 Nec rapis ad leges, malè custoditaque gentis
 Jura, nec insulsis damnas clamoribus aures.
 Sed magis exultam cupiens ditescere mentem,
 Me procul urbano strepitu, secessibus altis

Ab-

(67)

Abductum Aoniæ jucunda per otia ripæ 75
 Phœbæo lateri comitem sinis ire beatum.
 Officium chari taceo commune parentis,
 Me poscunt majora, tuo pater optime sumptui
 55 Cùm mihi Romulæ paruit faciundia linguæ,
 Et Latii veneres, & quæ Jovis ora decebant 80
 Grandia magniloquis elata vocabula Graiis,
 Addere suasisi quos jactat Gallia flores,
 Et quam degeneri novus Italus ore loquelam
 60 Fundit, Barbaricos testatus voce tumultus,
 Quæque Palæstinus loquitur mysteria vate. 85
 Denique quicquid habet cælum, subiectaque cœlo
 Terra parens, terræque & cœlo interfluit ær,
 Quicquid & unda tegit, pontique agibile marmor,
 65 Per te nosse licet, per te, si nosse libebit.
 Dimotâque venit spectanda scientia nube, 90
 Nudaque conspicuos inclinat ad oscula vultus,
 Ni fugisse velim, ni sit libasse molestum.
 I nunc, confer opes quisquis malesanus avitas
 70 Austriaci gazas, Perûanaque regna præoptas.
 Quæ potuit majora pater tribuisse, vel ipse 95
 Jupiter, excepto, donâset ut omnia, cœlo?
 Non potiora dedit, quamvis & tuta fuissent,
 Publica qui juveni commisit lumina nato

E 2

Atque

58 **Munere**,] Columbia text is correct; but the note on this word creates a ghost reading. Both 1645 and 1673 read **Munere**, Professor Patterson probably having been trapped by the resemblance between some of the t's and r's used in both editions. All copies examined read **Munere**, here. 71ff.] Note different alignment of lines beginning with 71.

85 **vate** .] All copies examined are as above, seemingly lacking the s except IU Maggs (Christ's College); Boston Public 3.4178.14; Harvard 14485.11; and Morgan 961 restored with pen and ink. These four copies show enough of the s to make it certain that it was set in the 1645 printing, and all copies examined have space for it. Catchword **Atque**] In some copies, this word is clear enough; but in others it is so badly smeared that it cannot be read. See especially, IU Spencer.

(68)

Atque Hyperionios currus, & fræna dici,
 Et circum undantem radiatâ luce tiaram.
 Ergo ego jam doctæ pars quamlibet ima catervæ
 Victrices hederas inter, laurosque sedebo,
 Jamque nec obscurus populo miscebor inertī,
 Vitabuntque oculos vestigia nostra profanos.
 Este procul vigiles curæ, procul este querelæ,
 Invidiæque acies transverso tortilis hirquo,
 Sæva nec anguiferos extende Calumniæ rictus;
 In me triste nihil sædissima turba potestis,
 Nec vestri sum juris ego; seguraque tutus
 Pectora, vipereo gradiar sublimis ab ictu.

At tibi, chare pater, postquam non æqua merenti
 Posse referre datur, nec dona rependere factis,
 Sit memorâsse satis, repetitaque munera grato
 Percensere animo, fidæque reponere menti.

Et vos, O nostri, juvenilia carmina, lusus,
 Si modo perpetuos sperare audebitis annos,
 Et domini superesse rogo, lucemque tueri,
 Nec spisso rapient oblivia nigra sub Orco,
 Fortitan has laudes, decantatumque parentis
 Nomen, ad exemplum, sacro servabitis ævo.

Psalm

(69)

Psalm 114.

100

Ἰσραὴλ ὅτε παῖδες, ὅτ' ἀγλαὰ φῶς Ἰακώβ
 Διγυῖον λίπε δῆμον, ἀπὸ χθὲς, βαρβαροφάνον,
 Δὴ τότε μῦνον ἔην ὅσον γυνὴ Ἰσρα.

105

Ὡς δὲ θεὸς λαοῖσι μέγα κρείων βασιλεύει.
 Ἐἶδε καὶ ἐντροπάζειν φύλας ἐρήσας θάλασσαν
 Κύματι ἐλυμένη ῥοθίῳ, ὅς αὖ ἐσυφελίχθη
 Ἰὼς Ἰορδάνης ποτὶ ἀργυροειδέα πηγὴν.

110

Ἐκ δ' ὄρεα σκαρθμῶσιν ἀπιρέσια κλονέοντο,
 Ὡς κριδοὶ σφριγῶντες ἐντραφεῶ ἐν ἀλωῇ.
 Βασίτεροι δὲ ἅμα πάσαι ἀνασκίρτηται ἐρίπναι,
 Ὅσα παρὰ σύλῳ φήλῃ ὑπὸ μητέρει ἄρνεϊ.
 Τίπτε σὺν αἰνὰ θάλασσαν πέλαρ φύλας ἐρήσας;
 Κύματι ἐλυμένη ῥοθίῳ; τί δὲ ἄρ' ἐσυφελίχθης
 Ἰὼς Ἰορδάνης ποτὶ ἀργυροειδέα πηγὴν;

115

Τίπτε ὄρεα σκαρθμῶσιν ἀπιρέσια κλονέεσθε
 Ὡς κριδοὶ σφριγῶντες ἐντραφεῶ ἐν ἀλωῇ;
 Βασίτεροι τί δὲ ἄρ' ὑμεῖς ἀνασκίρτηται ἐρίπναι,
 Ὅσα παρὰ σύλῳ φήλῃ ὑπὸ μητέρει ἄρνεϊ.
 Σείσο γαῖα πρὸς θεὸν μεγάλ' ἐκτυπέοντα
 Γαῖα θεὸν πρὸς ὕπατον σέβας Ἰσραὴλ

120

Ὅς τε καὶ ἐκ σπλάδων ποταμοὶ καὶ μορμύροντες,
 Κρήνηντ' ἀνασσὺς ἀπὸ δακρυόσεως.

E 3

Philosophus

22 The third word is made up of battered and over-inked letters in all copies examined.

(70)

*Philosophus ad regem quendam qui
eum ignotum & insontem inter reos forte cap-
tum inscius damnaverat, τὴν ἐπὶ θανάτῳ
προσέυόμενος hac subito misit.*

Ω ἄνα εἰ ὁλόσῃς με τὴν ἐννομον, ἔδῃ πὺν ἀνδρῶν
Δεινὸν ὅλως δράπαντα, σφώτατον ἴδι κέρηνον
Ρηϊδιᾷς αἰτέλοιο, τὸ δὲ ὕπερ ἐνὶ νοήσεσι,
Μετ' αὐτῶς δ' ἄρ' ἐπειτα χεῖρ' ἔχω μάλα πολλὰν ὀδύνην
Τρίτον δ' ἐκ πόσεως περὶ νόμον ἀλγος ὀλέσσαις.

*Ad Salsillum poetam Romanum
agrotantem.*

SCAZONTES.

O Musa gressum quæ volens trahis claudum,
Vulcanioque tarda gaudes incessu,
Nec sentis illud in loco minus gratum,
Quàm cum decentes flava Dæiope suras
Alternat aureum ante Junonis lectum.
Adesdum & hæc s'is verba pauca Salsillo
Refer, camœna nostra cui tantum est cordi,
Quamque ille magnis prætulit immeritò divis.
Hæc ergo alumnus ille Londini Milto,
Diebus hisce qui suum linquens nidum
Polique tractum, (pessimus ubi ventorum,
Insanientis impotensque pulmonis

Pernix

(71)

Pernix anhela sub Jove exercet flabra)
Venit feraces Itali soli ad glebas,
Visum superbâ cognitas urbes famâ
Virosque doctæque indolem juventutis,
Tibi optat idem hic fausta multa Salsille,
Habitumque fesso corpori penitus sanum;
Cui nunc profunda bilis infestat renes,
Præcordiisque fixa damnosum spirat.
Nec id pepercit imþia quòd tu Romano
Tam cultus ore Lesbium condis melos.
O dulce divum munus, O salus Hebes
Germana! Tuque Phœbe morborum terror
Pythone cæso, sive tu magis Pæan
Libenter audis, hic tuus sacerdos est.
Querceta Fauni, vosque rore vinoso
Colles benigni, mitis Euandri sedes,
Siquid salubre vallibus frondet vestris,
Levamen ægro ferte certatim vati.
Sic ille charis redditus rursum Musis
Vicina dulci prata mulcebit cantu.
Ipse inter atros emirabitur lucos
Numa, ubi beatum degit otiam æternum,
Suam reclinis semper Ægeriam spectans.
Tumidusque & ipse Tiberis hinc delinitus
Spei favebit annuæ colonorum :

B e

Noc

(72)

Nec in sepulchris ibit obsessum reges
Nimiùm sinistro latus irruens loro :
Sed fræna melius temperabit undarum,
Adusque curvi falsa regna Portumni.

Mansus.

Joannes Baptista Mansus Marchio Villensis vir ingenii laude, tum literarum studio, nec non & bellicâ virtute apud Italos clarus in primis est. Ad quem Torquati Tassi dialogus extat de Amicitia scriptus ; erat enim Tassi amicissimus ; ab quo etiam inter Campania principes celebratur, in illo poemate cui titulus Gerusalemme conquistata, lib. 20.

Fra cavalier magnanimi, è cortesi
Risplende il Manfo —

Is authorem Neapoli commorantem summâ benevolentia profecutus est, multaque ei detulit humanitatis officia. Ad hunc itaque hospes ille antequam ab eâ urbe discederet, ut ne ingratum se ostenderet, hoc carmen misit.

HÆc quoque Manse tux meditantur carmina laudi
Pierides, tibi Manse choro notissime Phœbi,
Quandoquidem ille alium haud æquo est dignatus honore,
Post Galli cineres, & Mæcenatis Hetrusci.
Tu quoque si nostræ tantum valet aura Camœnæ,
Vistricis hederas inter, laurosque sedebis.

Te

(73)

Te pridem magno felix concordia Tasso ;
Junxit, & æternis inscripsit nomina chartis.
40 Mox tibi dulciloquum non inscia Musa Marinum
Tradidit, ille tuum dici se gaudet alumnum, 10
Dum canit Assyrios divum prolixus amores ;
Mollis & Ausonias stupefecit carmine nymphas.
Ille itidem moriens tibi soli debita vates
Ossa tibi soli, supremæque vota reliquit.
Nec manes pietas tua chara fefellit amici, 15
Vidimus arridentem operoso ex ære poetam.
Nec fatis hoc visum est in utrumque, & nec pia cessant
Officia in tumulo, cupis integros rapere Orco,
Quâ potes, atque avidas Parcarum eludere leges :
20 Amborum genus, & variâ sub sorte peractam
Describis vitam, moresque, & dona Minervæ ;
Æmulus illius Mycalen qui natus ad altam
Rettulit Æolii vitam facundus Homeri.
Ergo ego te Clius & magni nomine Phœbi
25 Manse pater, jubeo longum salvere per ævum
Missus Hyperboreo juvenis peregrinus ab axe.
Nec tu longinquam bonus aspernabere Musam,
Quæ nuper gelidâ vix enutrita sub Arcto
5 Imprudens Italas ausa est volitare per urbes.
Nos etiam in nostro modulantes flumine cygnos 30
Credimuis

Mansus. 4 of introduction *dialogus*] The upright of the *d* is bent in all copies examined. 3 *honore,*] So below in all copies examined.

7 There is an ink mark at the end of this line in all copies examined. 9 There is an ink mark at the end of this line in all copies examined. 19 *potes,*] The *o* is broken in all copies examined. 28 *gelidâ*] The note in Columbia is misleading. All copies examined clearly use a circumflex, in some copies badly mutilated, but still discernible as a circumflex. Catchword *Credimuis*] The word *Credimus* properly spelled on the following page, is misspelled as a catchword in all copies examined.

(74)

Credimus obscuras noctis sensisse per umbras,
Quà Thamesis latè puris argenteus urnis
Oceani glaucos perfundit gurgite crines.
Quin & in has quondam pervenit Tityrus oras.
Sed neque nos genus incultum, nec inutile Phœbo,
Quà plaga septeno mundi fulcata Trione
Brumalem patitur longâ sub nocte Boöten.
Nos etiam colimus Phœbum, nos munera Phœbo
Flaventes spicas, & lutea mala canistris,
Halantemque crocum (perhibet nisi vana vetustas)
Misimus, & lectas Druidum de gente choreas.
(Gens Druides antiqua sacris operata deorum
Heroum laudes imitandaque gesta canebant)
Hinc quoties festo cingunt altaria cantu
Delo in herbosâ Graiæ de more puellæ
Carminibus latis memorant Corinëida Loxo,
Fatidicamque Upin, cum flavicomâ Hecaërge
Nuda Caledonio variatas pectora fuco.
Fortunate senex, ergo quacunque per orbem
Torquati decus, & nomen celebrabitur ingens,
Claraque perpetui succrescet fama Marini,
Tu quoque in ora frequens venies plausumque virorum,
Et parili carpes iter immortale volatu.
Dicetur tum sponte tuos habitasse penates

Cynthius,

(75)

Cynthius, & famulas venisse ad limina Musas : 55
At non sponte domum tamen idem, & regis adivit
Rura Pneretiadæ cælo fugitivus Apollo ;
Ille licet magnum Alciden susceperat hospes,
Tantum ubi clamoros placuit vitare bubulcos, 35
Nobile mansueti cessit Chironis in antrum, 60
Irriguos inter saltus frondosaque tecta
Peccium prope rivum : ibi sæpe sub ilice nigrâ
Ad citharæ strepitum blandâ prece victus amici
Exili duros lenibat voce labores.
Tum neque ipsa suo, barathro nec fixa sub imo, 65
Saxa stetero loco, nutat Trachinia rupes,
Nec sentit solitas, immania pondera, silvas,
Emotæque suis properant de collibus orni,
Mulcenturque novo maculosi carmine lynces. 45
Diis dilecte senex, te Jupiter æquus oportet 70
Nascentem, & miti lustrarit lumine Phœbus,
Atlantisque nepos ; neque enim nisi charus ab ortu
Diis superis poterit magno favisse poetæ.
Hinc longæva tibi lento sub flore senectus 50
Vernat, & Æsonios lucratur vivida fusos, 75
Nondum deciduos servans tibi frontis honores,
Ingeniumque vicens, & adultum mentis acumen
O mihi si mea fors talem concedat amicum

Phœbos

46 Corinëida] The diaeresis is clear in several copies examined, and at least one dot shows in every copy examined. This misled Professor Patterson into calling the accent mark a grave one.

(76)

Phœbæos decorâsse viros qui tam bene norit,
 Si quando indigenas revocabo in carmina reges,
 Arturumque etiam sub terris bella moventem ;
 Aut dicam invictæ sociali foedere mensæ,
 Magnanimos Heroas, & (O modo spiritus ad sit)
 Frangam Saxonicas Britonum sub Marte phalanges.
 Tandem ubi non tacitæ permensus tempora vitæ,
 Annorumque satur cineri sua jura relinquam,
 Ille mihi lecto madidis astaret ocellis,
 Astanti sat erit si dicam sim tibi curæ;
 Ille meos artus liventi morte solutos
 Curaret parvâ componi molliter urnâ.
 Forsitan & nostros ducat de marmore vultus,
 Nectens aut Paphiâ myrti aut Parnasside lauri
 Fronde comas, at ego securâ pace quiescam.
 Tum quoque, si qua fides, si præmia certa bonorum,
 Ipse ego cælicolûm semotus in æthera divûm,
 Quò labor & mens pura vehunt, atque ignea virtus
 Secreti hæc aliquâ mundi de parte videbo
 (Quantum fata sinunt) & totâ mente serenûm
 Ridens purpureo suffundar lumine vultus
 Et simul æthereo plaudam mihi lætus Olympo.

Epitaphium

(77)



EPITAPHIUM
 DAMONIS.

ARGUMENTUM.

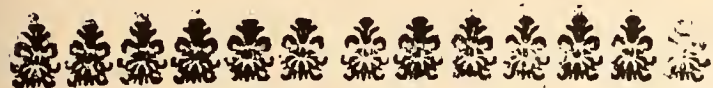
Thyrsis & Damon ejusdem viciniae
 Pastores, eadem studia sequuti a
 pueritiâ amici erant, ut qui pluri-
 mum. Thyrsis animi causâ pro-
 fectus peregrinè de obitu Damonis nuncium
 accepit. Domum postea reversus, & rem-
 ita esse comperto, se, suamque solitudi-
 nem hoc carmine deplorat. Damonis
 autem sub personâ hîc intelligitur Carolus
 Deodatus ex urbe Hetruriæ Luca paterno
 genere oriundus, cætera Anglus; ingenio,
 doctrina, clarissimisque cæteris virtutibus,
 dum viveret, juvenis egregius.

Epitaphium

83 ad sit)] Columbia text prints adsit) and has no note.
 100 plaudam] The d has a bent upright in all copies examined.

Title EPITAPHIUM/] The **U** is an inverted **n** as in the type font being used, as in most roman fonts, there is no serif on the inner side of the top of the left hand vertical stroke of the **U** whereas there is always a serif on the inner side of the bottom of the right hand descending line of the **n**. DAMONIS.] The period is above the line of the type in all copies examined. ARGUMENTUM.] Both **U**'s are inverted **n**'s as in EPITAPHIUM above.

(78)



EPITAPHIUM DAMONIS.

Himerides nymphae (nam vos & Daphnin & Hy-
Et plorata diu meministis fata Bionis) (lan,
Dicite Sicelicum Thamesina per oppida carmen:
Quas miser effudit voces, quæ murmura Thyrsis,
Et quibus assiduus exercuit antra querelis,
Fluminaque, fontesque vagos, nemorumque recessus;
Dum sibi præreptum quæritur Damona, neque altam
Luctibus exemit noctem loca sola pererrans.
Et jam bis viridi surgebat culmus arista,
Et totidem flavas numerabant horrea messes,
Ex quo summa dies tulerat Damona sub umbras,
Nec dum aderat Thyrsis; pastorem scilicet illum
Dulcis amor Musæ Thusca retinebat in urbe.
Ast ubi mens expleta domum, pecorisque relictæ
Cura vocat, simul assuetâ seditque sub ulmo,
Tum vero amissum tum denique sentit amicum,

Cœpit

(79)

Cœpit & immensum sic exonerare dolorem.

Ite domum impasti, domino jam non vacat, agni.

Hei mihi! quæ terris, quæ dicam numina cœlo,

Postquam te immiti rapuerunt funere Damon;

Siccine nos linquis, tua sic sine nomine virtus

Ibit, & obscuris numero sociabitur umbris?

At non ille, animas virgâ qui dividit aureâ,

Ista velit, dignumque tui te ducat in agmen,

Ignavumque procul pecus arceat omne silentum.

Ite domum impasti, domino jam non vacat, agni,

Quicquid erit, certè nisi me lupo antè videbit,

Indeplorato non comminuere sepulcro,

5 Constatique tuus tibi honos, longumque vigebit

Inter pastores: Illi tibi vota secundo

Solvere post Daphnin, post Daphnin dicere laudes

Gaudebunt, dum rura Pales, dum Faunus amabit:

Si quid id est, priscamque fidem coluisse, piùmque,

10 Palladiâque artes, sociùmque habuisse canorum.

Ite domum impasti, domino jam non vacat, agni.

Hæc tibi certa manent, tibi erunt hæc præmia Damon,

At mihi quid tandem fiet modò? quis mihi fidus

Hærebit lateri comes, ut tu sæpe solebas

15 Frigoribus duris, & per loca foeta pruinis,

Aut rapido sub sole, siti morientibus herbis?

Sive

1 Hy-]
(lan,] So in all copies examined. 6 Fluminaque,] The first
u is broken and smeared in some copies; but clear in others.

The page number] The 7, the 9, and the second parenthesis
are all broken in all copies examined.

(80)

Sive opus in magnos fuit eminùs ire leones
Aut avidos terrere lupos præsepibus altis ;
Quis fando sopire diem, cantuque solebit ?

Ite domum impasti, domino jam non vacat, agni.
Pectora cui credam ? quis me lenire docebit
Mordaces curas, quis longam fallere noctem
Dulcibus alloquiis, grato cum sibilat igni
Molle pyrum, & nucibus strepitat focus, at malus auster
Miscet cuncta foris, & desuper intonat ulmo.

Ite domum impasti, domino jam non vacat, agni.
Aut æstate, dies medio dum vertitur axe,
Cum Pan æsculeâ somnum capit abditus umbrâ,
Et repetunt sub aquis sibi nota sedilia nymphæ.
Pastoresque latent, stertit sub sepe colonus,
Quis mihi blanditiâsque tuas, quis tum mihi risus,
Cecropiosque sales referet, cultosque lepores ?

Ite domum impasti, domino jam non vacat, agni.
At jam solus agros, jam pascua solus oberro,
Sicubi ramosæ densantur vallibus umbræ,
Hic serum expecto, supra caput imber & Eurus
Triste sonant, fractæque agitata crepuscula silvæ.

Ite domum impasti, domino jam non vacat, agni.
Heu quàm culta mihi prius arva procacibus herbis
Involvuntur, & ipsa situ seges alta fatiscit !

Innubæ

(81)

Innuba neglecto marcescit & uva racemo,
Nec myrteta juvant ; ovium quoque tædet, at illæ
Moerent, inque suum convertunt ora magistrum.

Ite domum impasti, domino jam non vacat, agni.
45 Tityrus ad corylos vocat, Alphefiboëus ad ornos,
Ad salices Aegon, ad flumina pulcher Amyntas,
Hic gelidi fontes, hinc illita gramina musco,
Hic Zephyri, hinc placidas interstrepit arbutus undas ;
Ista canunt furdo, frutices ego nactus abibam.

50 Ite domum impasti, domino jam non vacat, agni.
Mopsus ad hæc, nam me redeuntem forte notarat
(Et callebat avium linguas, & sydera Mopsus)
Thyrsi quid hoc ? dixit, quæ te coquit improba bilis ?
Aut te perdit amor, aut te malè fascinat astrum,
55 Saturni grave sæpe fuit pastoribus astrum,
Intimaque obliquo figit præcordia plumbo.

Ite domum impasti, domino jam non vacat, agni.
Mirantur nymphæ, & quid te Thyrsi futurum est ?
Quid tibi vis ? ajunt, non hæc solet esse juventæ
60 Nubila frons, oculique truces, vultusque severi,
Illa choros, lususque leves, & semper amorem
Jure petit, bis ille miser qui ferus amavit.

Ite domum impasti, domino jam non vacat, agni.
Venit Hyas, Dryopéque, & filia Baucidis Aegle
F Docta

70 Aegon,] Note the initial Ae not Æ although the ligature is more common throughout. 83 vis?] The same dot-less interrogation mark encountered before, and so in all copies examined. 88 Aegle] Note the initial Ae again.

(82)

Docta modos, citharæque sciens, sed perdita fasti,
 Venit Idumanii Chlois vicina fluenti ;
 Nil me blanditiæ, nil me solantia verba,
 Nil me, si quid adest, movet, aut spes ulla futuri.
 Ite domum impasti, domino jam non vacat, agni.
 Hei mihi quam similes ludunt per prata juvenci,
 Omnes unanimi secum sibi lege fodales,
 Nec magis hunc alio quisquam secernit amicum
 De grege, sic densi veniunt ad pabula thoes,
 Inque vicem hirsuti paribus junguntur onagri;
 Lex eadem pelagi, deserto in littore Proteus
 Agmina Phocarum numerat, vilisque volucrum
 Passer habet semper quicum sit, & omnia circum
 Farra libens volitet, serò sua tecta revifens,
 Quem si fors letho objecit, seu milvus adunco
 Fata tulit rostro, seu stravit arundine fossor,
 Protinus ille alium socio petit inde volatu.
 Nos durum genus, & diris exercita fatis
 Gens homines aliena animis, & pectore discors,
 Vix sibi quisque parem de millibus invenit unum,
 Aut si fors dederit tandem non aspera votis,
 Illum inopina dies quâ non speraveris horâ
 Surripit, æternum linguens in sæcula damnum.

Ite domum impasti, domino jam non vacat, agni.

Heu

(83)

Heu quis me ignotas traxit vagus error in oras
 Ire per aëreas rupes, Alpemque nivofam !
 Ecquid erat tanti Romam vidisse sepultam ?
 Quamvis illa foret, qualem dum viseret olim,
 Tityrus ipse suas & oves & rura reliquit,
 Ut te tam dulci possem caruisse sodale;
 Posssem tot maria alta, tot interponere montes,
 Tot sylvas, tot saxa tibi, fluviosque sonantes.
 Ah certè extremum licuisset tangere dextram,
 Et bene compositos placidè morientis ocellos,
 Et dixisse vale, nostri memor ibis ad astra.
 Ite domum impasti, domino jam non vacat, agni.
 Quamquam etiam vestri nunquam meminisse pigebit
 Pastores Thufci, Musis operata juvenis,
 Hic Charis, atque Lepos ; & Thuscus tu quoque Damon,
 Antiquâ genus unde petis Lucumonis ab urbe.
 O ego quantus eram, gelidi cum stratus ad Arni
 Murmura, populeumque nemus, quâ mollior herba,
 Carpere nunc violas, nunc summas carpere myrtos,
 Et potui Lycidæ certantem audire Menalcam.
 Ipse etiam tentare ausus sum, nec puto multum
 Displicui, nam sunt & apud me munera vestra
 Fiscellæ, balathique & cerea vincla cicutæ,
 Quin & nostra suas docuerunt nomina fagæ

F 2

Et

95 fod ales,] Space occurs in all copies examined. Columbia silently emends.

130 quâ] In all copies examined, the accent is clearly grave and Columbia note is misleading.

(84)

Et Datis, & Francinus, erant & vocibus ambo
Et studiis noti, Lydorum sanguinis ambo.

Ite domum impasti, domino jam non vacat, agni.
Hæc mihi tum læto dictabat roscida luna,
Dum solus teneros claudebam cratibus hœdos.
Ah quoties dixi, cùm te cinis ater habebat,
Nunc canit, aut lepori nunc tendit retia Damon,
Vimina nunc texit, variòs sibi quod sit in usus;
Et quæ tum facili sperabam mente futura
Arripui voto levis, & præsentia finxi,
Heus bone numquid agis? nisi te quid forte retat dat,
Imus? & argutâ paulùm recubamus in umbra,
Aut ad aquas Colni, aut ubi jugera Cassibelauni?
Tu mihi percurres medicos, tua gramina, succos,
Helleborùmque, humilèſque crocos, foliùmque hyacinthi,
Quasque habet ista palus herbas, artesque medentùm,
Ah pereant herbæ, pereant artesque medentùm
Gramina, postquam ipsi nil profecere magistro.
Ipse etiam, nam nescio quid mihi grande sonabat
Fistula, ab undecimâ jam lux est altera nocte,
Et tum forte novis admôram labra cicutis,
Dissilueret tamen rupta compage, nec ultra
Ferre graves potuere sonos, dubito quoque ne sim
Turgidulus, tamen & referam, vos cedite filvæ.

Ite

(85)

Ite domum impasti, domino jam non vacat, agni.
Ipse ego Dardanias Rutupina per æquora puppes
Dicam, & Pandrasidos regnum vepus Inogeniæ,
140 Brennùmque Arviragùmque dūces, priscùmque Belinum,
Et tandem Armoricos Britonum sub lege colonos; 165
Tum gravidam Arturo fatali fraude Jögernen
Mendaces vultus, assumptâque Gorlôis arma,
Merlini dolus. O mihi tum si vita superfit,
145 Tu procul annosa pendebis fistula pinu
Multùm oblita mini, aut patriis mutata camœnis 170
Brittonicum strides, quid enim? omnia non licet uni
Non sperasse uni licet omnia, mi satis ampla
Merces, & mihi grande decus (sim ignotus in ævum
150 Tum licet, externo penitùſque inglorius orbi)
Si me flava comas legat Ulfæ, & potor Alauni, 175
Vorticibùſque frequens Abra, & nemus omne Treantæ,
Et Thamesis meus ante omnes, & fusca metallis
Tamara, & extremis me discant Orcades undis.
155 Ite domum impasti, domino jam non vacat, agni.
Hæc tibi servabam lentâ sub cortice lauri, 180
Hæc, & plura simul, tum quæ mihi pocula Mansus,
Mansus Chalcidicæ non ultima gloria ripæ
Bina dedit, mirum artis opus, mirandus & ipse,
160 Et circùm genuino cælaverat argumento:

F 3

19

164 Belinum,] The comma is clear enough in all copies examined, especially under magnification, and exceptionally clear in a few, making Columbia note wasted and its alleged information misleading.

(85)

In medio rubri maris unda, & odoriferum ver
Littora longa Arabum, & sudantes balsamâ silvæ,
Has inter Phoenix divina avis, unica terris
Ceruleum fulgens diversicoloribus alis
Auroram vitreis surgentem respicit undis.
Parte alia polus omnipatens, & magnus Olympus,
Quis putet hic quoque Amor, piæque in nube pharetræ,
Arma corusca faces, & spicula tincta pyropo;
Nec tenues animas, pectusque ignobile vulgi;
Hinc ferit, at circum flammantia lumina torquens
Semper in erectum spargit sua tela per orbes
Impiger, & pronos nunquam collimat ad iæus,
Hinc mentes ardere sacræ, formæque deorum.
Tu quoque in his, nec me fallit spes lubrica Damon,
Tu quoque in his certè es, nam quò tua dulcis abiret
Sanctæque simplicitas, nam quò tua candida virtus?
Nec te Lethæo fas quæsisse sub orco,
Nec tibi conveniunt lacrymæ, nec flebimus ultra,
Ite procul lacrymæ, purum colit æthera Damon,
Æthera purus habet, pluvium pede reppulit arcum;
Heroûmque animas inter, divosque perennes,
Æthereos haurit latices & gaudia potat
Ore Sacro. Quin tu cœli post jura recepta
Dexter ades, placidusque fave quicunque vocaris,

Seu

(87)

Seu tu noster eris Damon, sive æquior audis
Diodotus, quo te divino nomine cuncti
Cœlicolæ norint, sylvisque vocabere Damon.
Quòd tibi pu. pureus pudor, & sine labe juvenus
Grata fuit, quòd nulla tori libata voluptas,
En etiam tibi virginei servantur honores;
Ipse caput nitidum, cinctus rutilante corona,
Fetæque frondentis gestans umbracula palmæ
Æternum perages immortales hymenæos;
Cantus ubi, choreisque furit lyra mista beatis,
Festa Sionæo bacchantur & Orgia Thyrsæ.

FINIS.

The page numbering] In the IU Gannon copy, the top of parentheses and numbers has not printed, as something was between the type and the paper, probably, from the slight impression across the top of the page, another piece of paper which took part of the impression.

There is no signature on this page, although [F₄] would be regular, but as this is the final page, the paper was cut with this leaf.

A MASK

(1637)

THE BRIDGEWATER MANUSCRIPT
LAWES MANUSCRIPT OF THE FIVE SONGS

A MASK—1637

THE MASK, WHICH TODAY WE CALL *COMUS*, probably following Dalton (1738), was first printed in 1637 through the desire of its producer, Henry Lawes, whose dedicatory epistle to John Egerton appears before the text. This edition, issued without the author's name, is now rare, not many copies having survived, probably not more than twenty-five being extant, and perhaps as few as fifteen. Indeed, it is today, though no rarer than the first edition of *Lycidas*, the most expensive and sought after of all editions of Milton's poetry. It was published for Humphrey Robinson, without the name of the printer. Probably no copy exists today that has not been rebound, and the original binding state of issue is unknown. The thin, almost square pamphlet was made up of 35 pages of text, so numbered, with two preliminary leaves [A] and A₂, of cap paper, folded twice to form quarto gatherings, with the text beginning on page 1, signature B, and continuing through page 35, [F_{2r}] with its verso blank. Page 5 carries the wrong signature, A₃, for B₃, in all copies examined. The paper was mixed stock, as shown by the watermarks, there being at least two different watermarks that occur in various copies. In the Illinois Copy, the two preliminary leaves, or conjugate quarter sheet, carry the double decorated columns watermark like Churchill numbers 525-529, with initials R V with perhaps another letter under them. The B gathering carries a watermark like the tall, decorated, double-handled vase (pot) used so much in French papers (Briquet (1907) number 12,803 and Churchill numbers 467, 469, 470, 471). The C gathering carries a watermark so crudely formed as to be compared with that in the B gathering only by its general shape, having spread so much that no detail is visible. The D gathering carries a watermark delicately made and clearly outlined, about like Churchill number 468, and Briquet (1907) number 12,803. The E gathering carries a watermark about like that in the D gathering. The quarter sheet F—[F₂] carries no watermark, which fact makes it unlikely that it was ever part of the sheet [A]—A₂ or *vice versa*. Mr. William Jackson of the Houghton Library, Harvard University, has kindly supplied the information that the Harvard copy contains only two discernible watermarks, one similar to Heawood number 70—a double column figure—and the other similar to Heawood number 78—the pot. The paper is of poor quality in all copies examined. The chain marks run parallel to the lines of type. The printer may have been John Raworth, whose widow, Ruth, printed Milton's 1645 *Poems*. The decoration on page 1, numbered 241 in H. J. Waltemade's list (unpublished Illinois thesis, 1938), is found in many of John Raworth's printings, and in a few printed by Ruth. The type is almost certainly the same as that used by Raworth, as several w's indicate, and the peculiar k with its right hand upper bar ending below the regular top line of the lower case letters. There is the same tendency to provide too little space between words as was observed in 1645, and there is also a slight tendency to allow unnecessary space between a word and a punctuation mark following it. Altogether, it is possible that John Raworth printed it. Unless otherwise stated, all statements in the notes apply to all copies examined.

LIST OF 1637 COPIES EXAMINED AND COLLATED

Original. Illinois Copy.

Photostats and Films. Bodleian: Malone 302 (1); Malone 195(3). British Museum: 12.g.32.34; C.34.d.46, a unique state of page 23; 161.d.72. Cambridge, Trinity College: Cap.Q.14³. Harvard: 14485.29.8.50. Huntington: 62589. Morgan: 15600. New York Public: 1637. Yale: Elizabethan Club. British Museum C.34.d.46 and New York Public 1637 are photostats, the others being film copies. All copies except Huntington have been examined at first hand.

A MASKE

PRESENTED

At Ludlow Castle,

1634:

On Michaelmasse night, before the

RIGHT HONORABLE,

JOHN Earle of Bridgewater, Vicount BRACKLY,

Lord Præsident of WALES, And one of

His MAIESTIES most honorable

Privie Counsell.

*By John Milton!**Eheu quid volui misero mihi! floribus austrum
Perditus*

LONDON,

Printed for HUMPHREY ROBINSON,

at the signe of the Three Pidgeons in

Pauls Church-yard. 1637.

In all copies examined: 2 The word is poorly aligned. 3 The A of At is battered and type marks appear above and below the t. Ludlow The L and o sit above the line and the w is battered and dropped. Castle, The a sits up and type marks appear under the word. 4 The colon has been set upside down. 6 HONORABLE, The final E is broken at the top. 9 MAIESTIES The first I is a lower case letter without the dot. 13 LONDON, The first O appears to be from another font. 14 A spacer or other mark appears before Printed and the r is dropped. The o is battered in for HUMPHREY The initial large H has a break in the middle of its left hand ascender. The S in ROBINSON, is italic and the word runs down hill to the right. The water stains above, below, and between the rules, as on page 35, are conjecturally but most reasonably explained by Mr. H. E. Cunningham as resulting from rules set too high pressing into the extremely damp paper on the press and squeezing the water out on either side which then dried in wavy ridges leaving stains in all copies examined. In some, but not all copies examined, in line 1, the inner serif of the right hand slope of the A in MASKE is broken and smeared, and the left hand outer serif at the foot of the K is broken. In a few copies, spacer marks appear at the bottom left side below all type. In the Illinois copy, the crease running through the b of before in line 5, was there when the sheet was printed; but the crease running through the top rule below was not. Both these creases and the one through the first letter at the top of the page in this copy probably were made while the paper was very wet, just before and just after printing.



TO THE RIGHT

HONORABLE,

JOHN Lord Vicount BRACLY,

Son and heire apparent to the Earle
of Bridgewater, &c.

MY LORD,

His Poem, which receiv'd its
first occasion of birth from your
selfe, and others of your noble
familie, and much honour from
your own Person in the performance, now
returns againe to make a finall dedication
of it selfe to you. Although not openly
acknowledg'd by the Author, yet it is a
legitimate off-spring, so lovely, and so
much desired, that the often copying of
it hath tir'd my pen to give my severall
A 2 friends

The Epistle Dedicatorie.

friends satisfaction, and brought me to a
necessitie of producing it to the publick
view; and now to offer it up in all rightfull
devotion to those faire hopes, and rare
Endowments of your much-promising
Youth, which give a full assurance, to all
that know you, of a future excellence.
Live sweet Lord to be the honour of your
Name, and receive this as your owne,
from the hands of him, who hath by many
favours beene long oblig'd to your most
honour'd Parents, and as in this repræ-
sentation your attendant Thyrsis, so now
in all reall expression

Your faithfull, and most

humble Servant,

H. LA VV E S.

Heading. Type marks appear at the bottom of beginning and ending of the first line. 2 The kern of the N is bent. 3 The R in BRACLY, is broken in all copies examined, and the bottoms of the letters have failed to print in Morgan copy only. 4 The second p in apparent is battered. 5 The lower kern of the f in of is bent. The lower part of the g in Bridgewater, is battered. The w in the same word should be noted carefully. Text. 4 The lower kern of the f in the word familie is broken off, probably to clear the capital letter immediately below it; but it is certainly a different f from that in line 2. 7 The f in selfe has been trimmed top and bottom to fit in between the g descending above it, and the l rising below it. 8 Note the w in acknowledg'd In the Illinois copy, the crease in the paper running through lines 2, 3, 4, and 5 of the text was there when the sheet was printed.

4 Note the v in devotion. 5 Note the w in Endowments. 6 Note v in give. The first f of the ligature ff in assurance, is broken top and bottom. 13 Thyrsis, The bottom of the T is broken. 15 Type mark under Your The first f in faithfull, is battered, smeared at the top, and sits above the line. Type marks appear above and below almost entire line. 16 There are type marks under both words and above the comma at the end. 17 There is a type mark under the L and the E is battered. In the Illinois copy, the crease running down diagonally to the right from the left margin through lines 12, 13, and 14 was there when the sheet was printed.

(1)



A MASKE
PERFORMED BEFORE
the Præsident of VV ALES
at Ludlow, 1634.

The first Scene discovers a wild
wood.

The attendant Spirit descends or enters.

BEfore the starrie threshold of Ioves Court
My mansion is, where those immortall shapes
Of bright aëreall Spirits live insphear'd
In Regions mild of calme and serene aire,
Above the smoake and stirre of this dim spot 5
Which men call Earth, and with low-thoughted care
Confin'd, and pester'd in this pin-fold here,
Strive to keepe up a fraile, and feaverish being
Vnmindfull of the crowne that Vertue gives
After this mortall change to her true Servants 10
Amongst the enthron'd gods on Sainted seats.
Yet some there be that by due steps aspire

B

To

Title and Introductory Material. 2 The F of BEFORE has its upper left hand serif broken off.
3 Præsident The r barely printed. Note the split W in WALES but it is not VV though it is a special form of this capital. Note also the extra amount of space between the W and the A.
4 Note the battered r in 1634. 7 The line of stage directions is not centered.
Text. 2 The a of mansion printing poorly is the first of many occurrences of this letter that appear to be from the wrong font. 4 The n of and is the first of many faint printings of this letter. Also in ferene. 5 smoake The first k used throughout and standard in this font. Note that its body appears to be too short. In dim occurs the first of many i's that appear overbold. 6 Which The second h is dropped down. with The right hand top of the w is bent. 7 The top of the f in pin-fold is broken off, the first of many occurrences. here, The comma is broken. 10 The faint t in After indicates that the base was made too short for the other type, and is characteristic throughout; but some occurrences of the same letter are clear enough, and more than one mold seemingly was used.

(2)

To lay their iust hands on that golden key
 That ope's the palace of Æternity :
 To such my errand is, and but for such 15
 I would not soile these pure ambrosial weeds
 With the rank vapours of this Sin-worne mould.
 But to my task. Neptune besides the sway
 Of every salt Flood, and each ebbing Streame
 Tooke in my lot 'twixt high, and neather Ioue 20
 Imperial rule of all the Sea-girt Iles
 That like to rich, and various gemms inlay
 The unadorned bosome of the Deepe,
 Which he to grace his tributarie gods
 By course comimits to severall government 25
 And gives them leave to weare their Saphire crowns,
 And weild their little tridents, but this Ile
 The greatest, and the best of all the maine
 He quarters to his blu-hair'd deities,
 And all this tract that fronts the falling Sun 30
 A noble Peere of mickle trust, and power
 Has in his charge, with temper'd awe to guide
 An old, and haughtie Nation proud in Armes:
 Where his faire off-spring nurs'd in Princely lore
 Are comming to attend their Fathers state, 35
 And new-entrusted Scepter, but their way
 Lies through the perplex't paths of this dreare wood,
 The nodding horror of whose shadie brows
 Threats the forlorne and wandring Passinger.
 And here their tender age might suffer perill 40
 But that by quck command from Soveraigne Ioue
 I was dispatcht for their defence, and guard,
 And listen why, for I will tell yee now
 What never yet was heard in Tale or Song.
 From

13 The n in hands is not seated properly, hence is faint. 17 With The W characteristically drops down. 32 The top of the H in Has is damaged. 38 The h in horror is faint in Illinois copy. 41 quick The i failed to print.

(3)

From old, or moderne Bard in hall, or bowre. 45
Bacchus that first from out the purple Grape
 Crush't the sweet poyson of mis-used Wine
 After the *Tuscan* Mariners transform'd
 Coasting, the *Tyrrhene* shore, as the winds list'd,
 On *Circes* Iland fell (who knowes not *Circe* 50
 The daughter of the Sun? whose charmed Cup
 Whoever tasted lost his upright shape,
 And downward fell into a grovling Swine)
 This Nymph that gaz'd upon his clustring locks
 With Iyie berries wreath'd, and his blith youth 55
 Had by him, ere he parted thence, a Son
 Much like his Father, but his Mother more;
 Whom therefore she brought up and *Comus* nam'd,
 Who ripe, and frolick of his full growne age
 Roaving the *Celtick*, and *Iberian* fields. 60
 At last betakes him to this ominous wood,
 And in thick shelter of black shades imbowr'd
 Excells his Mother at her mightie Art
 Offring to every wearie Travailer
 His orient liquor in a Chrystall glasse 65
 To quench the drouth of *Phæbus*, which as they tast
 (For most doe tast through fond intemperate thirst)
 Soone as the Potion works, their humane count'nance
 Th'expresse resemblance of the gods is chang'd
 Into some brutish forme of Wolfe, or Beare 70
 Or Ounce, or Tiger, Hog, or bearded Goat,
 All other parts remaining as they were,
 And they, so perfect in their miserie,
 Not once perceive their foule disfigurement,
 But boast themselves more comely then before 75
 And all their friends; and native home forget

B 2

To

The Page Number. In New York Public Library 1637 copy only the 3 is tilted. 49 The o is faint and the following comma broken of shore. 53 The n of grovling is smeared at the top. 56 The t is badly worn in parted. 59 The top of the f is broken, the u is too black, and the first l is battered in full. The n in growne is broken at the top. The g in age is broken. 63 The first i in mightie is broken at the top, but the dot is present. 66 There is a mark between i and c above the left shoulder of the c in which. 67 The n in intemperate is broken.

(4)

To roule with pleasure in a sensuall stie.
 Therefore when any favour'd of high *Ioue*
 Chances to passe through this adventrous glade,
 Swift as the Sparkle of a glancing Starre 80
 I shoote from heav'n to giue him safe convoy,
 As now I doe : but first I must put off
 These my skie robes spun out of *Iris* wooffe,
 And take the weeds and likenesse of a Swaine,
 That to the service of this house belongs, 85
 Who with his soft Pipe, and smooth-dittied Song,
 Well knows to still the wild winds when they roare,
 And hush the waving woods, nor of lesse faith,
 And in this office of his Mountaine watch,
 Likeliest, and neerest to the present aide 90
 Of this oecasion. But I heare the tread
 Of hatefull steps, I must be viewlesse now.

*Comus enters with a Charming rod in one hand,
 his Glasse in the other, with him a rout of
 Monsters headed like sundry sorts of wilde Beasts,
 but otherwise like Men and Women, their apparell
 glistring, they come in making a riotous and vnru-
 ly noise, with Torches in their hands.*

Comus. The starre that bids the Shepheard fold,
 Now the top of heav'n doth hold,
 And the gilded Carre of Day 95
 His glowing Axle doth allay,
 In the steepe *Atlantik* streame,
 And the slope Sun his upward beame
 Shoots against the duskie Pole,
 Pacing toward the other gole

100
Of

79 The C in Chances is badly worn. 81 The ligature sh in shoote is faint and probably broken in all copies examined. 83 The o in robes is broken at the left of its top. 85 There is a spacer mark between this and house in all copies examined. 91 The top of the f in Of is broken off. Line 5 of Stage Directions. The n is inverted, not a u in the word in and so in all copies examined. The ascender of the d in and is bent. 94 There is no space between the words of heav'n in any copy examined. 95 The marked disparity between the two r's in Carre is noticeable in all copies examined. 96 The t in doth barely printed. 97 The second e in steepe is faint and the descender of the p is bent. 99 The second a in against barely printed. The h in the is faint. 100 The P in Pacing has been over-inked or smashed on its left side. The t in other is very faint. Catchword Of, the O is broken at the bottom.

(5)

Of his Chamber in the East, His bedchamber
 Meane while welcome Joy, and Feast,
 Midnight shout, and revelrie,
 Tipfie dance, and Jollitie.
 Braid your Locks with rosie Twine, 105
 Dropping odours, dropping Wine.
 Rigor now is gone to bed,
 And Advice with scrupulous head,
 Strict Age, and fowre Severitie
 With their graue Sawes in slumber lie. 110
 We that are of purer fire,
 Immitate the starrie quire,
 Who in their nightly watchfull Spheares,
 Lead in swift round the Months and Yeares.
 The Sounds, and Seas with all their finnie drove, 115
 Now to the Moone in wavering Morrice move,
 And on the tawny sands and shelves,
 Trip the pert Fairies and the dapper Elves;
 By dimpled Brooke, and Fountaine brim,
 The Wood-nymphs deckt with daifiestrim, 120
 Their merry wakes, and pastimes keepe,
 What hath night to doe with sleepe?
 Night hath better sweets to prove,
Venus now wakes, and wakens Love.
 Come let us our rights begin 125
 'Tis onely day-light that makes Sin
 Which these dun shades will ne're report.
 Haile Goddesse of Nocturnall sport
 Dark-vaild *Cotyto*, t'whom the secret flame
 Of mid night Torches burnes; mysterious Dame 130
 That ne're at call'd, but when the Dragon woome
 Of Sygian darknesse spets her thickest gloome

A 3 And

The Page Number in Illinois copy is over-inked so that the impressions of both parentheses and the number have spread. 103 The first i in *midnight* lacks a dot, the first occurrence of one of these dotless i's, made to be used under the upper kern of letters like f. 104 The c in *dance* barely printed. 111 The first r in *pur* barely printed. The top of the f in *fire* is broken off. 114 The word *and* is poorly set and the n is battered in all copies examined. 115 There is a spacer mark above the end of the word *drove*, that may be a type mark. 120 There is no space between the words *daifiestrim*, in any copy examined. 127-132 In all copies examined, something happened to the left hand side of the initial capitals of each of these lines. 130 The hyphen barely shows in *mid-night* and the r in *Torches* barely printed. 132 The t in *Stygian* is scarcely visible. The signature A₃ erroneously appears for B₃ in all copies examined.

(7)

Wind me into the easie hearted man;
 And hug him into snares; when once her eye
 Hath met the vertue of this Magick dust, 165
 I shall appeare some harmlesse Villager
 Whom thrift keepe up about his Country geare
 But here she comes, I fairly step aside:
 And hearken, if I may, her buisnesse here.

The Ladie enters.

This way the noise was, if mine care be true 170
 My best guide now, me thought it was the sound
 Of Riot, and ill manag'd Merriment,
 Such as the jocond Flute, or gamefome Pipe
 Stirs up among the loose unleter'd Hinds
 When for their teeming Flocks, and granges full 175
 In wanton dance they praise the bounteous PAN,
 And thanke the gods amisse. I should be loath
 To meet the rudenesse, and swill'd insolence
 Of such late Waffailers; yet & where else
 Shall I informe my unacquainted feet 180
 In the blind mazes of this tangled wood?
 My Brothers when they saw me wearied out
 With this long way, resolving here to lodge
 Vnder the spreading favour of these Pines
 Stept as they se'd to the next Thicket side 185
 To bring me Berries, or such cooling fruit
 As the kind hospitable woods provide.
 They left me then, when the gray-hooded Ev'n
 Like a sad Votarist in Palmers weeds
 Rose from the hindmost wheels of *Phæbus* waine. 190
 But where they are, and why they came not back
 Is now the labour of my thoughts, 'tis likeliest.

They

167 This line is lacking in 1673, hence 1637 number is one larger from here on. 173 In Illinois copy only, something lay on the middle of the F in Flute and prevented it from printing at that point only. 186 In Illinois copy only, the second e in Berries, barely printed. 191 In some copies, including Illinois, the h in why almost fails to print, but is clear in other copies examined.

(8)

They had ingag'd their wandring steps too far,
 And envious darknesse ere they could retorne,
 Had stolne them from me, else O theevish Night
 Why shouldst thou, but for some fellonious end,
 In thy darke lantern thus close up the Stars,
 That nature hung in Heav'n, and fill'd their lamps
 With everlasting oile to give due light
 To the misled, and lonely Travailer.
 This is the place, as well as I may guesse
 Whence even now the tumult of loud Mirth
 Was rife, and perfect in my listening eare,
 Yet nought but single darknesse doe I find,
 What might this be? a thousand fantasies
 Begin to throng into my memorie
 Of calling shapes, and beckning shadows dire,
 And ayrie tongues, that syllable mens names
 On Sands, and Shoars, and desert Wildernesses.
 These thoughts may startle well, but not astound
 The vertuous mind, that ever walks attended
 By a strong siding champion Conscience.
 O welcome pure-cy'd Faith, white-handed Hope
 Thou flittering Angel girt with golden wings,
 And thou unblemish't forme of Chastitie
 I see yee visibly, and now beleve
 That he, the Supreme good, t'whom all things ill
 Are but as slavish officers of vengeance
 Would send a glistring Guardian if need were
 To keepe my life, and honour unassail'd.
 Was I deceiv'd, or did a fable cloud
 Turne forth her silver lining on the night?
 I did not erre, there does a fables cloud
 Turne forth her silver lining on the night
 And

194 The second r is very faint in retorne, 196 The r in for is out of line. 197 The second n in lantern is broken, as is the top of the f in clofe in all copies examined. 201 The p is broken in place, straight across the loop. 202 The o in of is battered at the top right. 212 The B in By is battered. 213 The O is broken at the top.

(9)

And casts a gleame over this tufted Grove. 225
 I cannot hallow to my Brothers, but
 Such noise as I can make to be heard fardest
 Ile venter, for my new enliv'nd spirits
 Prompt me; and they perhaps are not farre off.

Song.

Sweet echo, sweetest Nymph that liv'st unseene 230
Within thy ayrie shell

By slow Meander's margent greene,
And in the violet-imbroider'd vale
Where the love-lorne Nightingale
Nightly to thee her sad Song mourneth well. 235

Canst thou not tell me of a gentle Paire
That likest thy Narcissus are?
O if thou have
Hid them in some flowrie Cave,
Tell me but where. 240

Sweet Queen of Parlie, Daughter of the Sphare,
So maist thou be translated to the skies,
And give resounding grace to all Heav'ns Harmonies.

Com. Can any mortall mixture of Earths mould
 Breath such Divine enchanting ravishment? 245
 Sure something holy lodges in that brest,
 And with these raptures moves the vocal aire
 To testifie his hidden residence;
 How sweetly did they float upon the wings
 Of Silence, through the emptie-vaulted night 250
 At every fall smoothing the Raven downe
 Of darknesse till she smil'd: I have oft heard

C

My

The Page Number. The 9 is badly battered in some and shows much wear in all copies examined. 225 The inner horizontal serif of the G in Grove. is almost gone. 228 The i in enliv'nd lacks its dot in some but not all copies examined. 230 liv'st The apostrophe is broken and smeared in all copies examined. In Illinois copy, there is a rust spot at the end of this line that has eaten a hole nearly through the paper. 232 The lower part of the g in greene, is broken, as are all the g's in this italic passage. 239 The t in them is so badly worn that it seems improperly spaced. 240 The e in me is broken and looks like a c as in the stage direction on page 6, and not even magnification helps much here. However, careful study of the shape of the two letters will indicate that the letter here is a broken e, not a c as it looks. See line 230 echo, and line 243 grace for other occurrences of both letters to permit direct comparison. 244 The right hand serif at the top of the E in Earths is broken or worn off.

(10)

My mother *Circe* with the Sirens three
 Amidst the flowrie-kirtl'd *Naiades*
 Culling their Potent hearbs, and balefull drugs 255
 Who as they sung, would take the prison'd soule
 And lap it in *Elysium*, *Scylla* wept,
 And chid her barking waves into attention,
 And fell *Charybdis* murmur'd soft applause:
 Yet they in pleasing slumber lull'd the sense 260
 And in sweet madnesse rob'd it of it selfe,
 But such a sacred, and home-felt delight,
 Such sober certainty of waking blisse
 I never heard till now. Ile speake to her 264
 And she shall be my Queene. Haile forreine wonder
 Whom certaine these rough shades did never breed
 Vnlesse the Goddesse that in rurall shrine
 Dwell'st here with *Pan*, or *Silvan*, by blest Song
 Forbidding every bleake unkindly Fog
 To touch the prosperous growth of this tall wood. 270
La. Nay gentle Shepherd ill is lost that praise
 That is addrest to unattending Eares,
 Not any boast of skill, but extreame shift
 How to regaine my sever'd companie
 Compell'd me to awake the courteous Echo 275
 To give me answer from her mossie Couch.
Co. What chance good Ladie hath bereft you thus?
La. Dim darknesse, and this leavie Labyrinth.
Co. Could that divide you from neere-ushering
La. They left me weary on a grassie terse. (guides?
Co. By falshood, or discourtesie, or why? 281
La. To seeke i'th vally some coole friendly Spring.
Co. And left your faire side all unguarded Ladie?
La. They were but twain, & purpos'd quick return.
Co.

258 There is no dot over the i in *chid* in any copy examined. 263 The *ng* of *waking* and the *b* of *blisse* are set below the line. 265 The *u* in *Queene*. is faint because the kern of the *Q* prevents the smaller letter from seating properly. 265-266 The two end letters of the two lines have been crowded by their spacers and position until they have risen a little, and put their impress into the paper, hence look blurred in all copies examined. 284 There are type marks under *La.*

(11)

Co. Perhaps fore-stalling night prævented them. 285

La. How easie my misfortune is to hit!

Co. Imports their losse, beside the præsent need?

La. No lesse then if I should my brothers lose.

Co. Were they of manly prime, or youthful bloom?

La. As smooth as *Hebe's* their unrazord lips. 290

Co. Two such I saw, what time the labour'd Oxe

In his loole traces from the furrow came,

And the swink't hedger at his Supper sate;

I saw them under a greene mantling vine

That crawls along the side of yon small hill, 295

Plucking ripe clusters from the tender shoots,

Their port was more then humane; as they stood,

I tooke it for a faërie vision

Of some gay creatures of the element

That in the colours of the Rainbow live 300

And play i'th plighted clouds, I was aw-strooke,

And as I past, I worshipt; if those you seeke

It were a journey like the path to heav'n

To helpe you find them. *La.* Gentle villager

What readiest way would bring me to that place? 305

Co. Due west it rises from this shrubbie point.

La. To find out that good shepheard I suppose

In such a scant allowance of starre light

Would overtask the best land-pilots art

Without the sure guesse of well-practiz'd feet. 310

Co. I know each lane, and every alley greene

Dingle, or bushie dell of this wild wood,

And every boskie bourne from side to side

My daylie walks and ancient neighbourhood,

And if your stray attendance be yet lodg'd 315

Or shroud within these limits, I shall know

C 2

Ere

285 There is a type mark at the end of the line. 291 In Oxe the x sits up and the e appears to be from a larger font. 295 The right hand upright of the m in small is broken. 299 The bottom of the O in Of is broken. 314 The y in daylie is very faint.

(12)

Ere morrow wake, or the low-roofed larke
 From her thach't palate rowse, if otherwise
 I can conduct you Ladie to a low
 But loyall cottage, where you may be safe 320
 Till further quest'. *La.* Shepheard I take thy word,
 And trust thy honest offer'd courtesie,
 Which oft is sooner found in lowly sheds
 With smoakie rafters, then in tapstrie halls,
 And courts of Princes, where it first was nam'd, 325
 And yet is most pretended: in a place
 Lesse warranted then this, or lesse secure
 I cannot be, that I should feare to change it,
 Eye me blest Providence, and square my triall 329
 To my proportion'd strength. Shepheard lead on.—

The two Brothers.

Eld. bro. Vnmuffle yee faint stars, and thou fair moon
 That wontst to love the travailers benizon
 Stoope thy pale visage through an amber cloud
 And disinherit *Chaos*, that raigns here
 In double night of darknesse, and of shades; 335
 Or if your influence be quite damm'd up
 With black usurping mists, some gentle taper
 Though a rush candle from the wicker hole
 Of some clay habitation visit us
 With thy long levell'd rule of streaming light 340
 And thou shalt be our starre of *Arcadie*
 Or *Tyrian Cynosure*. *2. Bro.* Or if our eyes
 Be barr'd that happinesse, might we but heare
 The folded flocks pen'd in their watled cotes,
 Or sound of pastoral reed with oaten stops, 345
 Or whistle from the Lodge, or village cock

Count

317 There is a type mark above the comma following wake, in all copies examined. The r in roofed drops down. 321 There is a faint but unmistakable apostrophe and space for it between the final t of quest' and the period following. The tops of the S and h of Shepheard have been crowded by the kern of the y immediately above them. 324 The r in tapstrie is either too short or prevented from printing by the bulk of the preceding ligature and the i that follows. 326 The r and t are very faint in pretended for the same reason or reasons. 331 The period after Eld. has dropped down. 341-347 As at the bottom of page 5, the left hand outer edges of the initial capitals in these lines show battering or some other cause for their rough printing. 342 The O in the second Or is broken at the top. 343 The loop of the a in that is filled. 344 The top of the f in folded is broken off. The s in flocks is faint in most copies examined.

(13)

Count the night watches to his featherie Dames,
 T'would be some solace yet, some little chearing
 In this close dungeon of innumerable bowes.
 But ô that haplesse virgin our lost sister 350
 Where may she wander now, whether betake her
 From the chill dew, amongst rude burs and thistles?
 Perhaps some cold banke is her boulder now
 Or 'gainst the rugged barke of some broad Elme
 Leans her unpillow'd head fraught with sad fears. 355
 What if in wild amazement, and affright
 Or while we speake within the direfull graspe
 Of Savage hunger, or of Savage heat?
Eld: bro. Peace brother, be not over exquisite
 To cast the fashion of uncertaine evils, 360
 For grant they be so, while they rest unknowne
 What need a man forestall his date of griefe
 And run to meet what he would most avoid?
 Or if they be but false alarms of Feare
 How bitter is such selfe-delusion? 365
 I doe not thinke my sister so to seeke
 Or so unprincipld in vertues book
 And the sweet peace that goodnesse bosoms ever
 As that the single want of light, and noise
 (Not being in danger, as I trust she is not) 370
 Could stir the constant mood of her calme thoughts
 And put them into mis-becoming plight.
 Vertue could see to doe what vertue would
 By her owne radiant light, though Sun and Moon
 Were in the flat Sea sunck, and Wisdoms selfe. 375
 Oft seeks to sweet retired Solitude
 Where with her best nurse Contemplation
 She plumes her feathers, and lets grow her wings.

C 3

That

347 There is a type mark above the comma at the end of the line. 348 Note the difference between the two t's in little. 353 The k in banke barely printed in Illinois copy. 359 Both E and d in Eld: are broken and hence over-inked. 366 The final e in feeke seems to be from a larger font. 372 The f in mis-becoming is either badly worn or from a different font. 374 The second o in Moon is broken. 377 In Illinois copy, second t in Contemplation barely printed.

(14)

That in the various bustle of resort
 Were all to ruff'd, and sometimes impair'd. 380
 He that has light within his owne cleere brest
 May sit i'th center, and enjoy bright day,
 But he that hides a darke soule, and foule thoughts
 Benighted walks under the mid-day Sun,
 Himselfe is his owne dungeon.

2. *Bro.* 'Tis most true 385
 That musing meditation most affects
 The Pensive secrecie of desert cell
 Farre from the cheerefull haunt of men, and heards,
 And sits as safe as in a Senat house
 For who would rob an Hermit of his weeds 390
 His few books, or his beades, or maple dish,
 Or doe his gray hairs any violence?
 But beautie like the faire Hesperian tree
 Laden with blooming gold, had need the guard
 Of dragon watch with unenchanted eye 395
 To save her blossoms, and defend her fruit
 From the rash hand of bold Incontinence.
 You may as well spread out the unsun'd heaps
 Of misers treasure by an outlaws den
 And tell me it is safe, as bid me hope 400
 Danger will winke on opportunitie
 And let a single helpless mayden passe
 Vninjur'd in this wild surrounding wast.
 Of night, or lonelynesse it reckes me not
 I feare the dred events that doe them both, 405
 Lest some ill greeting touch attempt the person
 Of our unowned sifter.

Eld. Bro. I doe not brother
 Inferre, as if I thought my sisters state

Secure

388 The top of the f in from is broken off. The third e in cheerefull barely printed. 392 The O in Or is broken at the bottom. 397 The serif at the top of the I in Incontinence is battered. 402 The top of the l in let is bent.

(15)

Secure without all doubt, or controverſie:
 Yet where an equall poise of hope, and feare 410
 Does arbitrate th'event, my nature is
 That I encline to hope, rather then feare
 And gladly banish ſquint ſuſpicion.
 My fiſter is not ſo defenceleſſe left
 As you imagine, ſhe has a hidden ſtrength 415
 Which you remember not.

2. *Bro.* What hidden ſtrength
 Vnleſſe the ſtrength of heav'n, if meane that?
Eld. Bro. I meane that too, but yet a hidden ſtrength
 Which if heav'n gave it, may be term'd her owne:
 'Tis chaſtitie, my brother, chaſtitie: 420
 She that has that, is clad in compleat ſteele,
 And like a quiver'd nymph with arrowes keene
 May trace huge forreſts, and unharbour'd heaths:
 Infamous hills, and ſandie perillous wilds
 Where through the ſacred rays of chaſtitie 425
 No ſavage fierce, bandite, or mountaneete
 Will dare to foyle her virgin puritie.
 Yea there, where very deſolation dwell's
 By grots, and caverns ſhag'd with horrid ſhades
 She may paſſe on with unblench't majeſtie 430
 Be it not done in pride, or in preſumption.
 Some ſay no evill thing that walks by night
 In fog, or fire, by lake, or mooriſh fen
 Blew meager hag, or ſtubborne unlayd gholt
 That breaks his magicke chaines at curfeu time 435
 No goblin, or ſwart Faërie of the mine
 Has hurtfull power ore true virginity.
 Doe yee beleeeve me yet, or ſhall I call
 Antiquity from the old ſchools of Greece

To

413 The ſecond f in ſuſpicion. is either badly worn or from a different font. 417 if meane that? All copies read thus. 426 There are two type marks at the end of the line. All copies examined read mountaneete. 435 The firſt u in curfeu barely printed. 438 The a in ſhall barely printed.

(16)

To testifie the armes of Chastitie? 440
 Hence had the huntresse *Dian* her dreed bow
 Faire silver-shafted Queene for ever chaste
 Wherewith we ram'd the brinded lionesse
 And spotted mountaine pard, but set at nought
 The frivolous bolt of *Cupid*, gods and men 445
 Fear'd her sterne frowne, & she was queen oth' woods.
 What was that snake-headed *Gorgon* sheild
 That wise *Minerva* wore, unconquer'd virgin
 Wherewith she freez'd her foes to congeal'd stone?
 But rigid looks of Chast austeritie 450
 And noble grace that dash't brute violence
 With sudden adoration, and blanke aw.
 So deare to heav'n is faintly chastitie
 That when a soule is found sincerely so,
 A thousand liveried angels lackie her 455
 Driving farre off each thing of finne, and guilt,
 And in cleere dreame, and solemne vision
 Tell her of things that no grosse eare can heare,
 Till oft converse with heav'nly habitants
 Begin to cast a beame on th' outward shape 460
 The unpolluted temple of the mind
 And turnes it by degrees to the soules essence
 Till all bee made immortall; but when lust
 By unchaste looks, loose gestures, and foule talke
 But most by leud, and lavish act of sin 465
 Lets in defilement to the inward parts,
 The soule growes clotted by contagion,
 Imbodied, and imbrutes, till she quite loose
 The divine propertie of her first being.
 Such are those thick, and gloomie shadows damp 470
 Oft scene in Charnell vaults, and Sepulchers
 Hovering,

442 The t in silver-shafted barely printed in some copies, but is clear in others. 443 The r in brinded barely printed. 447 The g in *Gorgon* has the broken lower loop characteristic of this letter in the italic font being used. 468 The s of Imbodies, barely printed. The h in she barely printed. In the catchword, *Hovering*, something has interfered with the printing of the bottoms of ng,.

(17)

Hovering, and sitting by a new made grave
 As loath to leave the body that it lov'd,
 And link't it selfe by carnall sensualitie
 To a degenerate and degraded state. 475

2 Bro. How charming is divine Philosophie!
 Not harsh, and crabbed as dull fools suppose,
 But musically as *Apollo's* lute,
 And a perpetuall feast of nectar'd sweets
 Where no crude surfeit reigns. *El:bro.* Lift, lift I heare 480
 Some farre off hallow breake the silent aire.

2 Bro. Me thought so too, what should it be?

Eld:bro. For certaine
 Either some one like us night founder'd here,
 Or else some neighbour wood man, or at worst
 Some roaving robber calling to his fellows. 485

2 Bro. Heav'n keepe my sister, agen agen and neere,
 Best draw, and stand upon our guard.

Eld:bro. Ile hallow,
 If he be friendly he comes well, if not
 Defence is a good cause, and Heav'n be for us.

The attendant Spirit habited like a shepheard.

That hallow I should know, what are you, speake,
 Come not too neere, you fall on iron stakes else. 490

Spir. What voice is that, my yong Lord: speak agen.

2 Bro. O brother 'tis my father Shepheard sure.

Eld:bro. *Thyrsis?* whose artfull strains have oft de-
 The huddling brook to heare his madrigale, (layd 495
 And sweeten'd every muskrose of the dale,
 How cam'st thou here good Swaine, hath any ram
 Slip't from the fold, or yong kid lost his dam,
 Or straggling weather the pen't flock forsook,

D

How

472 made grave] Type marks show above the last letter of the first word and continue above the entire second word. After line 489 The line of Stage Directions is not centered. 494 The lower half of the colon after *Eld:* barely printed.

(18)

How couldst thou find this darke sequester'd nook? 500

Spir. O my lov'd masters heire, and his next joy

I came not here on such a triviall toy

As a strayd Ewe, or to pursue the stealth

Of pilfering wolfe, not all the fleecie wealth

That doth enrich these downs is worth a thought: 505

To this my errand, and the tare it brought!

But o my virgin Ladie where is she;

How chance she is not in your companie?

Eld: bro. To tell thee sadly shepheard, without blame
Or our neglect, wee lost her as wee came. 510*Spir.* Aye me unhappie then my fears are true.*Eld: bro.* What fears good *Thyrsis*? prethee briefly*Spir.* Ile tell you, 'tis not vaine, or fabulous (shew.
(Though so esteem'd by shallow ignorance)

What the sage Poets taught by th' heav'nly Muse 515

Storied of old in high immortal verse

Of dire *Chimera's* and enchanted Iles

And rifted rocks whose entrance leads to hell,

For such there be, but unbelieve is blind.

Within the navill of this hideous wood 520

Immur'd in cypresse shades a Sorcerer dwells

Of *Bacchus*, and of *Circe* borne, great *Comus*,

Deepe skill'd in all his mothers witcheries,

And here to every thirstie wanderer

By flie enticement gives his banefull cup 525

With many murmurs mixt, whose pleasing poison

The visage quite transforms of him that drinks,

And the inglorious likenesse of a beast

Fixes instead, unmoulding reasons mintage

Character'd in the face; this have I learn't 530

Tending my flocks hard by i'th hilly crofts

That

The Page Number. The top loop of the 8 is filled. 507 The h in she is badly worn. 510 The O in Or is broken at the top. 517 The e in Iles is very faint. 522 The B in *Bacchus* is broken.

(19)

That brow this bottome glade, whence night by night
 He and his monstrous rout are heard to howle
 Like stabl'd wolves, or tigers at their prey
 Doing abhorred rites to *Hecate* 535
 In their obscured haunts of inmost bowres.
 Yet have they many baits, and guilefull spells
 T'inveigle, and invite th'unwarie sense
 Of them that passe unweeting by the way.
 This evening late by then the chewing flocks 540
 Had ta'ne their supper on the favourie herbe
 Of Knot-grass dew-besprent, and were in fold
 I fate me downe to watch upon a bank
 With ivie canopied, and interwove
 With flaunting hony-suckle, and began 545
 Wrapt in a pleasing fit of melancholy
 To meditate my rural minstrelsie
 Till fancie had her fill, but ere a close
 The wonted roare was up amidst the woods,
 And filld the aire with barbarous dissonance 550
 At which I ceas't, and listen'd them a while
 Till an unusuall stop of sudden silence
 Gave respite to the drowfie frighted steeds
 That draw the litter of close-curtain'd sleepe.
 At last a soft, and solemne breathing sound 555
 Rose like a steame of rich distill'd Perfumes
 And stole upon the aire, that even Silence
 Was tooke ere she was ware, and wish't she might
 Deny her nature, and be never more
 Still to be so displac't. I was all eare, 560
 And took in strains that might create a soule
 Vnder the ribs of Death, but o ere long
 Too well I did perceive it was the voice.

D 2

Of

The Page Number. The 9 is badly worn. 558 The S in Silence is battered. 560 In British Museum copy C.34.d.46. only, the S in Still is italic. The top of the t in the same word is broken off in all copies examined. 563 The second o in Too is broken. The f in the catchword Of is broken at the top.

(20)

Of my most honour'd Lady your deare sister.
 Amaz'd I stood, harrow'd with grieve and feare, 565
 And o poore haplesse nightingale thought I
 How sweet thou sing'st, how neere the deadly snare!
 Then downe the lawns I ran with headlong hast
 Through paths, and turnings often trod by day
 Till guided by mine eare I found the place 570
 Where that dam'd wifard hid in slie disguise
 (For so by certain signs I knew) had met
 Alreadie, ere my best speed could prævent
 The aidlesse innocent Ladie his with't prey,
 Who gently ask't if he had seene such two 575
 Supposing him some neighbour villager;
 Longer I durst not stay, but soone I guess't
 Yee were the two she mean't, with that I sprung
 Into swift flight till I had found you here,
 But farther know I not. 2. Bro. O night and shades 580
 How are yee joyn'd with hell in triple knot
 Against th'unarmed weaknesse of one virgin
 Alone, and helplesse! is this the confidence
 You gave me brother? Eld: bro. Yes, and keep it still,
 Leane on it safely, not a period. 585
 Shall be unsaid for me; against the threats
 Of malice or of forcerie, or that power
 Which erring men call Chance, this I hold firme,
 Vertue may be assail'd, but never hurt,
 Surpriz'd by unjust force, but not enthrall'd, 590
 Yea even that which mischiefe meant most harme,
 Shall in the happietriall prove most glorie.
 But evill on it selfe shall backe recoyle
 And mixe no more with goodnesse, when at last
 Gather'd like scum, and setl'd to it selfe 595

It

565 The a in Amaz'd is very faint, and there is only the faintest mark possible, visible only under magnification, although there is space for the apostrophe between the z and the d of this word. The g in grieve is battered. 587 The c in forcerie, is broken. 592 There is too little space between the words happietriallprove in all copies examined. 593 The first l in evill barely printed.

(21)

It shall bee in eternall restlesse change
 Selfe fed, and selfe consum'd, if this faile
 The pillar'd firmament is rottenesse,
 And earths base built on stubble. But come let's on.
 Against th' opposing will and arme of heav'n 600
 May never this just sword be lifted up,
 But for that damn'd magician, let him be girt
 With all the greisly legions that troope
 Vnder the footie flag of *Acheron*,
Harpyies and *Hydra's*, or all the monstrous bugs 605
 'Twixt *Africa*, and *Inde*, Ile find him out
 And force him to restore his purchase backe
 Or drag him by the curles, and cleave his scalpe
 Downe to the hipps.

Spir. Alas good ventrous youth,
 I love thy courage yet, and bold Emprise, 610
 But here thy sword can doe thee little stead;
 Farre other arms, and other weapons must
 Be those that quell the might of hellish charms,
 He with his bare wand can unthred thy joynts
 And crumble all thy sinewes.

Eld. Bro. Why prethee shepheard 615
 How durst thou then thy selfe approach so neere
 As to make this relation?

Spir. Care and utmost shifts
 How to secure the Ladie from surprisall
 Brought to my mind a certaine shepheard lad
 Of small regard to see to, yet well skill'd 620
 In every vertuous plant, and healing herbe
 That spreads her verdant leafe to th' morning ray,
 He lov'd me well, and oft would beg me sing,
 Which when I did, he on the tender grasse

D 3

Would

596 There is a type mark over the e and the r barely printed in *eternall* in all copies examined. There is a type mark over the e in *change* at the end of the line. 599 *on.*] All copies read thus, and the Columbia note is wrong; but may have arisen in connection with the first *on* which carries and can carry no punctuation. 609 The t in *youth*, barely printed. 614 The n in *unthred* barely printed in Illinois copy, but is clear in others. 616 There is no space between the two words *thouthen* in any copy examined. The top of the f in *so* is broken off. There is a diaeresis over the first e in *neere* in all copies examined. 618 The first e in *secure* failed to print. 621 The n in *In* barely printed.

(22)

Would sit, and hearken even to extasie, 625
 And in requitall ope his leather'n scrip,
 And shew me simples of a thousand names
 Telling their strange, and vigorous faculties,
 Amongst the rest a small unsightly root,
 But of divine effect, he cull'd me out; 630
 The leafe was darkish, and had prickles on it,
 But in another Countrie, as he said,
 Bore a bright golden flowre, but not in this soyle:
 Vnknowne, and like esteem'd, and the dull swayne
 Treads on it dayly with his clouted shooone, 635
 And yet more med'cinall is it then that *Moly*
 That *Hermes* once to wise *Vlysses* gave,
 He call'd it *Hamony*, and gave it me
 And bad me keepe it as of soveraine use
 'Gainst all enchantments, mildew blast, or damp 640
 Or gastly furies apparition;
 I purs't it up, but little reck'ning made
 Till now that this extremity compell'd,
 But now I find it true, for by this means
 I knew the foule inchanter though disguis'd, 645
 Enter'd the very lime twigs of his spells,
 And yet came off, if you have this about you
 (As I will give you when wee goe) you may
 Boldly assault the necromancers hall,
 Where if he be, with dauntlesse hardihood 650
 And brandish't blade rush on him, breake his glasse,
 And shed the lushious liquor on the ground
 But sease his wand, though he and his curst crew
 Feirce signe of battaile make, and menace high,
 Or like the sons of *Vulcan* vomit smoake, 655
 Yet will they soone retire, if he but shrinke.

Eld:

632 The o in *another* is battered. The catchword *Eld:* should read *Eld.* as does the first word on next page.

(23)

Eld. Bro. Thyrsis lead on apace He follow thee;
And some good angell beare a sheild before us.

The Scene Conges to a stately palace set out with all manner of delacionnesse, soft musicke, tables spread with all dainties. Comus appeares with his rabble, and the Ladie set in an enchanted chaire to whom he offers his glasse, which she puts by, and goes about to rise.

Comus. Nay Ladie sit; if I but wave this wand;
Your nervs are all chain'd up in alablaster, 660
And you a statue; or as *Daphne* was
Root bound that fled *Apollo*.

La. Foole doe not boast,
Thou canst not touch the freedome of my mind
Withall thy charms, although this corporall rind
Thou hast immanacl'd, while heav'n fees good. 665

Co. Why are you vext Ladie, why doe you frowne?
Here dwell no frowns, nor anger, from these gates
Sorrow flies farre: see here beall the pleafurs
That fancie can beget on youthfull thoughts
When the freth blood grows lively, and returns 670
Brisk as the *April* buds in primrose season.

And first behold this cordial iulep here
That flames, and dances in his crystall bounds
With spirits of balme, and fragrant syrops mixt.
Not that *Nepenthes* which the wife of *Thone* 675

In *Aegypt* gave to Iove borne *Helena*
Is of such power to stirre up joy as this,
To life so friendly, or so coole to thirst.
Why should you be so cruell to your selfe,

And

BRITISH MUSEUM COPY C.34.d.46.

(23)

Eld. Bro. Thyrsis lead on apace He follow thee;
And some good angell beare a sheild before us.

The Scene Changes to a stately palace set out with all manner of delacionnesse, soft musicke, tables spread with all dainties. Comus appeares with his rabble, and the Ladie set in an enchanted chaire to whom he offers his glasse, which she puts by, and goes about to rise.

Comus. Nay Ladie sit; if I but wave this wand;
Your nervs are all chain'd up in alablaster, 660
And you a statue; or as *Daphne* was
Root bound that fled *Apollo*.

La. Foole doe not boast,
Thou canst not touch the freedome of my mind
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Co. Why are you vext Ladie, why doe you frowne?
Here dwell no frowns, nor anger, from these gates
Sorrow flies farre: see here beall the pleafurs
That fancie can beget on youthfull thoughts
When the fresh blood grows lively, and returns 670
Brisk as the *April* buds in primrose season.

And first behold this cordial iulep here
That flames, and dances in his crystall bounds
With spirits of balme, and fragrant syrops mixt.
Not that *Nepenthes* which the wife of *Thone* 675

In *Aegypt* gave to Iove-borne *Helena*
Is of such power to stirre up joy as this,
To life so friendly, or so coole to thirst.
Why should you be so cruell to your selfe,

And

ILLINOIS COPY

The widest line of type is reduced in width from about $3\frac{3}{4}$ inches to $2\frac{3}{4}$ inches in both prints.

The Stage Directions. There are two different states of the first two lines. In all but one copy examined, these two lines read *The Scene Changes to a stately palace set out with all/ manner of* etc. In one copy examined, British Museum C.34.d.46., these two lines read *The Scene Conges to a stately palace set out with all man-/ ner of* etc. The two lines have been entirely reset, except possibly for the last two words in the second line. In line 3 of the stage directions, *appeares* the first *p* is battered and the kern of the second is bent in all copies examined. 664 *Withall* This lack of space is according to 1645; but 1673 prints as two words. 668 *beall* There is a lack of adequate space in all copies examined. 672 There is no dot over the *i* in *cordial* in any copy examined. 676 In *Aegypt* the *Æ* is roman. 1645 and 1673 print '*Egypt*' without the ligature. The hyphen is clear in *Iove-borne* in Illinois copy, but very faint in other copies.

(24)

And to those daintie limms which nature lent 680
 For gentle usage, and soft delicacie?
 But you invert the cov'nants of her trust,
 And harshly deale like an ill borrower
 With that which you receiv'd on other termes,
 Scorning the unexempt condition, 685
 By which all mortall frailty must subsist,
 Refreshment after toile, ease after paine,
 That have been tir'd all day without repast,
 And timely rest have wanted, but faire virgin
 This will restore all soone.

La. T'will not false traitor, 690
 T'will not restore the truth and honestie
 That thou hast banish't from thy tongue with lies,
 Was this the cottage, and the safe abode
 Thou told'st me of? what grim aspects are these, 694
 These ougly-headed monsters? Mercie guard me!
 Hence with thy brewd inchantments foule deceiver,
 Hast thou betray'd my credulous innocence
 With visor'd falshood, and base forgerie,
 And wouldst thou seek againe to trap me here
 With lickerish baits fit to ensnare a brute? 700
 Were it a draft for *Iuno* when she banquets
 I would not tast thy treasonous offer; none
 But such as are good men can give good things,
 And that which is not good, is not delicious
 To a wel-govern'd and wise appetite. 705

Co. O foolishnesse of men! that lend their eares
 To those budge doctors of the *Stoick* furre,
 And fetch their præcepts from the *Cynick* tub,
 Praising the leane, and fallow Abstinence.
 Wherefore did Nature powre her bounties forth 710
 With

699 The second e in here is battered. 706 O is broken at the bottom. At the bottom of the page, the catchword And from page 23 shows through in some, but not all copies.

(25)

With such a full and unwitdrawing hand,
 Covering the earth with odours, fruits, and flocks.
 Thronging the seas with spawne innumerable
 But all to please, and sate the curious tast:
 And set to work millions of spinning worms, 715
 That in their green shops weave the smooth-hair'd silk
 To deck her Sons, and that no corner might
 Be vacant of her plentie, in her owne loyns
 She hutch't th'all worshipt ore, and precious gems
 To store her children with; if all the world 720
 Should in a pet of temperance feed on Pulse,
 Drink the clear streame, and nothing weare but Freize,
 Th'all-giver would be unthank't, would be unprais'd,
 Not halfe his riches known, and yet despis'd,
 And we should serve him as a grudging master, 725
 As a penurious niggard of his wealth,
 And live like Natures bastards, not her sons,
 Who would be quite surcharg'd with her own weight,
 And strangl'd with her wast fertilitie; (plumes,
 Th'earth-cumber'd, and the wing'd aire dark't with
 The heards would over-inultitude their Lords, 731
 The sea ore-fraught would swell, and th'unfought dia-
 Would so emblaze the forehead of the Deep, (monds
 And so bestudde with stars that they below
 Would grow inur'd to light, and come at last. 735
 To gaze upon the Sun with shameless brows.
 Lift Ladie be not coy, and be not cosen'd
 With that same vaunted name Virginitie,
 Beautie is natures coine, must not be hoorded,
 But must be currant, and the good thereof 740
 Consists in mutuall and partaken blisse,
 Vnsavourie in th'injoyment of it selfe

E

H

711 The d in and is battered. 712 The t in the is very faint in Illinois copy, but clear in most other copies. 713 The second n in innumerable is small and barely printed. 715 The f in set is broken in Illinois copy only. 724 The top of the f in halfe is broken off. 731 over-inultitude] Thus in all copies examined. 736 The descender of the p in upon has lost out in conflict with the ascender of the b below, and has barely printed. In some copies, notably British Museum C.34.d.46., spacer marks extend from the left over half way across the width of the printed line; other copies are clear of these marks. Both letters of the catchword If are battered and broken.

(26)

If you let slip time, like a neglected rose
 It withers on the stalke with languish't head.
 Beautie is natures brag, and must be showne 745
 In courts, at feasts, and high solemnities
 Where most may wonder at the workmanship;
 It is for homely features to keepe home,
 They had their name thence; course complexions
 And cheeks of sorrie graine will serve to ply 750
 The sampler, and to teize the huswifes wooll.
 What need a vermeil-tinctur'd lip for that
 Love-darting eyes, or tresses like the Morne
 There was another meaning in these gifts?
 Thinke what, and be adviz'd, you are but yong yet. 755
La. I had not thought to have unlockt my lips
 In this unhallow'd aire, but that this Jugler
 Would thinke to charme my judgement, as mine eyes
 Obtruding false rules pranckt in reasons garbe.
 I hate when vice can bolt her arguments. 760
 And vertue has no tongue to check her pride:
 Impostor doe not charge most innocent nature
 As if she would her children should be riotous
 With her abundance, she good cateresse
 Means her provision only to the good. 765
 That live according to her sober laws
 And holy dictate of spare Temperance,
 If every just man that now pines with want
 Had but a moderate, and beseeming share
 Of that which lewdy-pamper'd Luxurie 770
 Now heaps upon some few with vast excesse,
 Natures full blessings would be well dispenc't
 In unsuperfluous even proportion,
 And she no whit encomber'd with her store,

And

The Page Number. The top of the 6 is broken off in Illinois copy, but is present in other copies examined. The entire vertical row of initial capital letters, except for indented line 756, has printed too heavily, the type pressing into the paper and the ink spreading a little. 750 The top of the f in of is lacking. 763 The A of As is battered. 768 The top of the f in If is broken.

(27)

And then the giver would be better thank't, 775
 His praise due paid, for swinish gluttony
 Ne're looks to heav'n amidst his gorgeous feast,
 But with belott'd base ingratitude
 Cramms, and blasphemes his feeder. Shall I goe on?
 Or have I said enough? to him that dares 780
 Arme his profane tongue with reproachfull words
 Against the Sun-clad power of Chastitie
 Faine would I something say, yet to what end?
 Thou hast nor Eare, nor Soule to apprehend
 The sublime notion, and high mysterie 785
 That must be utter'd to unfold the sage
 And serious doctrine of Virginitie,
 And thou art worthy that thou shouldst not know
 More hapinesse then this thy praesent lot,
 Enjoy your deere Wit, and gay Rhetorick 790
 That hath so well beene taught her dazling fence,
 Thou art not fit to heare thy selfe convinc't;
 Yet should I trie, the uncontroled worth
 Of this pure cause would kindle my rap't spirits
 To such a flame of sacred vehemence, 795
 That dumb things would be mov'd to sympathize,
 And the brute Earth would lend her nerves, and shake,
 Till all thy magick structures rear'd so high
 Were shatter'd into heaps ore thy false head.
 Co. She fables not, I feele that I doe feare 800
 Her words set off by some superior power;
 And though not mortall, yet a cold shuddring dew
 Dips me all o're, as when the wrath of Iove
 Speaks thunder, and the chaines of Erebus
 To some of Saturns crew. I must dissemble, 805
 And try her yet more strongly. Come; no more,

E 2

This

775 In some copies, the blocking has slipped in the chase, and the last four letters of *thank't*, and the last letter of *gluttony* in the line below, have slipped slightly away from the other letters.
 778 The *t* in *with* barely printed. The top of the *f* in *belott'd* is broken. 806 The *g* in *strongly* conflicted with the *E* of the signature, and barely printed.

(28)

This is meere morall babble, and direct⁸⁰⁷
 Against the canon laws of our foundation,
 I must not suffer this, yet 'tis but the lees.
 And fetlings of a melancholy blood; 810
 But this will cure all streight, one sip of this
 Will bathe the drooping spirits in delight
 Beyond the blisse of dreams. Be wise, and tast. —

*The brothers rush in with swords drawne, wrest his
 glasse out of his hand, and breake it against the
 ground; his rout make signe of resistance, but are
 all driven in; the attendant Spirit comes in.*

Spir. What, have you let the false enchanter scape?
 O yee mistooke, yee should have snatcht his wand 815
 And bound him fast; without his rod revers't,
 And backward mutters of dissevering power.
 Wee cannot free the Ladie that sits here.
 In stonie fetters fixt, and motionlesse;
 Yet stay, be not disturb'd, now I bethinke me, 820
 Some other meanes I have which may be us'd,
 Which once of *Melibæus* old I learnt.
 The soothest shepherd that ere pipe't on plains.
 There is a gentle nymph not farre from hence 824
 That with moist curb sways the smooth Severn stream,
Sabrina is her name, a virgin pure;
 Whilome shee was the daughter of *Lochrine*,
 That had the scepter from his father *Brute*.
 She guiltlesse damsell flying the mad pursuit
 Of her enraged stepdam *Guendolen*. 830
 Commended her faire innocence to the flood
 That stay'd her flight with his crosse-flowing course,
 The

807 There is a faint but unmistakable apostrophe after direct' in all copies examined. 816 The top of the f in fast; is broken, and the f is battered. 817 The c in backward barely printed. 822 The reading here is certainly *Melibæus* though Columbia prints the æ as 'æ' and has no note, except for *Bridgewater Ms.*

(29)

The water Nymphs that in the bottome playd
 Held up their pearled wrists and tooke her in,
 Bearing her straite to aged *Nereus* hall 835
 Who piteous of her woes reatd her lanke head,
 And gave her to his daughters to imbathe
 In nectar'd lavers strewd with asphodil,
 And through the porch, and inlet of each sense 840
 Dropt in ambrosial oyles till she reviv'd,
 And underwent a quicke, immortall change
 Made goddesse of the river; still she retaines
 Her maiden gentlenesse, and oft at eve
 Visits the heards along the twilight meadows,
 Helping all urchin blasts, and ill lucke signes 845
 That the shrewd medling elfe delights to make,
 Which she with precious viold liquors heales.
 For which the shepheards at their festivalls
 Carroll her goodnesse lowd in rusticke layes,
 And throw sweet garland wreaths into her streame 850
 Of pancies, pinks, and gaudie daffadills.
 And, as the old Swaine said, she can unlocke
 The clasping charme, and thaw the numming spell,
 If she be right invok't in warbled Song,
 For maidenhood she loves, and will be swift 855
 To aid a virgin such as was her selfe
 In hard besetting need, this will I trie
 And adde the power of some adjuring verse.

Song.

*Sabrina faire**Listen where thou art sitting**Vnder the glassie, coole, translucent wave,**In twisted braids of lillies knitting*

E 3

The

The Page Number. The 9 is battered. 836 reatd] Thus in all copies examined. 857 The loop of the a in hard is filled. 858 There is too little space between the words offome in all copies examined. 861 The ascender of the d in Vnder is bent. The type mark about three-quarters of an inch to the left of the signature is present in all copies examined. The catchword *The* is imprinted so severely that the letters look battered, but are not, and type marks appear under the entire word.

(30)

*The loose traine of thy amber-dropping haire ;
 Listen for deare honours sake
 Goddesse of the silver lake*

865

Listen and save.

Listen and appeare to us
 In name of great *Oceanus*,
 By th earth shaking *Neptun's* mace
 And *Tethys* grave majesticke pace,
 By hoarie *Nereus* wrinckled looke,
 And the *Carpathian* wifards hooke,
 By scalie *Tritons* winding shell.
 And old sooth saying *Glaucus* spell,
 By *Leucothea's* lovely hands,
 And her son that rules the strands,
 By *Thetis* tinsel-flipper'd feet;
 And the songs of *Sirens* sweet,
 By dead *Parthenope's* deare tomb,
 And faire *Ligea's* golden comb,
 Wherewith the fits on diamond rocks
 Sleeking her soft alluring locks,
 By all the *Nymphs* that nightly dance
 Vpon thy streams with wilie glance,
 Rise, rise and heave thy rosie head
 From thy coral-paven bed,
 And bridle in thy headlong wave
 Till thou our summons answerd have.

870

875

880

885

*Listen and save.**Sabrina rises attended by water Nymphes and sings.*

*By the rushie fringed banke,
 Where growes the willow and the osier dancke
 My sliding chariot stayes,*

890

Thick

863 The dot over the *i* in *train*e looks like an accent mark in the Illinois copy; but it is a normal dot in most other copies examined. The *h* in *thy* is filled. There is a type mark over the comma at the end of the line. 880 The *i* in *Ligea's* barely printed, except at the bottom. 883 The second *l* in *all* barely printed. 884 The serif at the top of the *r* in *streams* is gone or failed to print. There is no dot over the first *i* in *wilie*. The catchword *Thick* is spelled *Thicke* on the following page.

(31)

*Thicke set with agat, and the azurne sheene
Of turkkis blew, and Emrould greene*

That in the channell strays, 895
Whilst from off the waters fleet

*Thus I set my prinlesse feet
Ore the cowslips velvet head,
That bends not as I tread,
Gentle swaine at thy request* 900
I am here.

*Spir. Goddesse deare
Wee implore thy powerfull hand
To undoe the charmed band
Of true virgin here distrest,* 905
*Through the force, and through the wile
Of unblest inchanter vile.*

*Sab. Shepheard tis my office best
To helpe insnared chastitie;
Brightest Ladie looke on me,* 910
*Thus I sprinckle on thy brest
Drops that from my fountaine pure
I have kept of precious cure,
Thrice upon thy fingers tip,
Thrice upon thy rubied lip,* 915
*Next this marble venom'd seate
Smear'd with gummes of glutenous heate
I touch with chaste palmes moist and cold,
Now the spell hath lost his hold:
And I must hast ere morning houre* 920
To waite in Amphitrite's bowre.

Sabrina

904 The slight r and e in *charmed* scarcely have a chance to print, coming as they do between so much sturdier letters. 906 In the Illinois copy, the *le* of *wile* can barely be distinguished from the indeterminate ink marks they make; but in other copies the letters are clear. 914 The top of the *f* in *fingers* has been broken off. 917 The second *e* in *heate* is badly battered or has had too much pressure put on it.

(32)

*Sabrina descends and the Ladie rises out
of her seate.*

Spir. Virgin, daughter of *Lochrine*
Sprung of old *Anchises* line
May thy brimmed waves for this
Their full tribute never misse 925
From a thousand pettie rills,
That tumble downe the snowie hills:
Summer drouth, or finged aire
Never scorch thy tresses faire,
Nor wet Octobers torrent flood 930
Thy molten crystall fill with mudde,
May thy billowes rowle a shoare
The beryll, and the golden ore,
May thy loftie head be crown'd
With many a tower, and terrasse round, 935
And here and there thy banks upon
With groves of myrrhe, and cinnamon.

Come Ladie while heaven lends us grace,
Let us fly this cursed place,
Lest the forcerer us intice 940
With some other new device.
Not a waft, or need esse found
Till we come to holier ground,
I shall be your faithfull guide
Through this gloomie covert wide, 945
And not many furlongs thence
Is your Fathers residence,
Where this night are met in state
Many a freind to gratulate

His

The Page Number. The 2 is much worn, and in the Illinois copy shows little lower serif. 928 The u in *Summer* barely printed. 932 The right hand element of the w in rowle is lacking or has failed to print. a shoare] Thus, in all copies examined. 935 The n in round, is filled in the Illinois copy, but clear in other copies examined. 942 The l in needleffe failed to print in the Illinois copy, but is clear, though lightly printed, in other copies. 945 The e in gloomie barely printed. 949 The loop of the article a is clear, but the letter has filled above the loop.

(33)

His wish't p^resence, and beside 950
 All the Swains that there abide,
 With Iiggs, and rurall dance resort,
 Wee shall catch them at their sport,
 And our fuddaine comming there
 Will double all their mirth, and chere, 955
 Come let us ha^{ft} the starrs are high
 But night fits monarch yet in the mid skie.

*The Scene changes presenting Ludlow towne and the
 Presidents Castle, then come in Countrie dancers, af-
 ter them the attendant Spirit with the two Brothers
 and the Ladie.*

Song.

Spir. Back shepheards, back enough your play,
 Till next Sun-shine holiday,
 Here be without duck or nod, 960
 Other trippings to be trod
 Of lighter toes, and such Court guise
 As Mercury did first devise
 With the mincing Dryades
 On the lawns, and on the leas. 965

This second Song p^ræsents them
 to their father and mother.

Noble Lord, and Lady bright,
 I have brought yee new delight,
 Here behold so goodly growne.
 Three faire branches of your owne,
 Heav'n hath timely tri'd their youth, 970
 Their faith, their patience, and their truth,

F

And

955 There is a type mark above the comma at the end of the line. 956 The h in ha^{ft} is unlike the regular h of this font. After line 965, the second line of the Stage Directions is followed by type and spacer marks. 968 The r in *Here* is faint and perhaps broken. The signature letter F has type marks below it, as has the entire bottom line of the text.

(34)

And sent them here through hard assays
 With a crowne of deathlesse Praise,
 To triumph in victorious dance
 Ore sensuall Folly, and Intemperance. 975

The dances ended, the Spirit Epilogizes.

Spir. To the Ocean now I flie,
 And those happie climes that lie
 Where day never shuts his eye,
 Vp in the broad fields of the skie:
 There I suck the liquid ayre 980
 All amidst the gardens faire
 Of Hesperus, and his daughters three
 That sing about the golden tree,
 Along the crisped shades, and bowres
 Revells the spruce and jocond Spring, 985
 The Graces, and the rosie-bosom'd Flowres
 Thither all their bounties bring,
 That there æternall Summer dwells
 And west winds, with muskie wing
 About the cedar'n alleys sing 990
 Nard, and Cassia's balmie smells.
 Iris there with humid bow
 Waters the odorous banks that blow
 Flowers of more mingled hew
 Then her purpl'd scarfe can shew, 995
 And drenches with Elysian dew
 (List mortalls, if your eares be true)
 Beds of Hyacinth, and roses)
 Where young Adonis oft repofes,
 Waxing well of his deepe wound 1000
 In slumber soft, and on the ground

Sadly

972 The *e* in *them* is broken and barely printed. The last letter of *assays* in Morgan copy only looks more like *e* than *s* but this entire page in that copy has been abused, and it is very difficult to make sure of the last letter of this word. Other copies print *s* clearly enough. 1001 There are type marks under the last line and under the catchword. The catchword *Sadly* is smeared and shows type marks and water stains.

(35)

Sadly fits th' *Assyrian* Queene ;
 But farre above in spangled sheene
 Celestiall *Cupid* her fam'd Son advanc't,
 Holds his deare *Psyche* sweet intranc't
 After her wandring labours long,
 Till free consent the gods among
 Make her his æternall Bride,
 And from her faire unspotted side
 Two blisfull twins are to be borne,
 Youth, and Ioy ; so *Love* hath sworne.

1005

1010

But now my taske is smoothly done,
 I can fly, or I can run
 Quickly to the greene earths end,
 Where the bow'd welkin flow doth bend,
 And from thence can soare as soone
 To the corners of the Moone.

1015

Mortalls that would follow me,
 Love vertue, she alone is free,
 She can teach yee how to clime
 Higher then the Sphærie chime ;
 Or if vertue feeble were
 Heav'n it selfe would stoope to her.

1020

The principall persons in this Maske ; were

The Lord BRACLY, } The Lady ALICE
 MR. THOMAS EGERTON, } EGERTON.

The End.

1010, 1011, 1018, 1021, 1023 Note the type marks at the right hand ends of these lines. The Rule. The water stain from the pressure of the rule, set a little too high, put on the wet paper squeezing the water out to the amount recorded by the stains was dealt with in the note to the title page. The type marks almost surrounding the words below the rule, and further water stains above *The End.* and the type marks below this type indicate the great pressure put on this page.

THE BRIDGEWATER MANUSCRIPT

PRESERVED AT BRIDGEWATER HOUSE, formerly Cleveland House, in London is a manuscript copy of the mask known as *Comus*, the property of The Earl of Ellesmere, who has granted permission for its reproduction here. This is the first time the manuscript has ever been reproduced; indeed, it has never before been accurately transcribed and printed, the notes Professor Patterson assembled in the *Columbia Milton*, vol.I:474 ff., being the most reliable treatment of its text yet printed. The manuscript was described by Warton, 1791; by Todd in his transcribed edition of 1798, largely dependent on Warton; by Lady Alix Egerton, who transcribed it, none too accurately, and printed the transcription in 1910 with a few collotype reproductions of certain pages; by Masson in the revised (1881) first volume of the *Life*, page 611, note 1, and again in the *Poetical Works*. It is best treated by D. H. Stevens (*Modern Philology* 24(1927) 315-320), who carefully described it and provided some information about its history. The manuscript is written in a secretary hand on quarter sheets of cap paper. Stevens assumed that it had not been written by Lawes; and it seems likely that it is a copy prepared at the instigation of the poet Milton, himself, by one of his father's professional scriveners. Certainly the lettering of the title page is beautifully professional, and the body of the text is fairly well done. The written ascription of the authorship on the title page to Milton is said to be written by the younger Egerton, who took part in the original performance. Wartime conditions have made any recent re-examination of the manuscript impossible.

The entire manuscript with a transcription is presented here without much comment, and in its original size. It should be carefully noted that many of the names introducing the speeches in the original are in red ink, and are therefore almost illegible at times, although clear enough at others. On each page of the original manuscript, to the left of the lines of handwriting, there is a ruled line, also in red ink. On some pages, this ruled line can be seen, even in reproduction; but on others, as on the title page, the ruled red line is too faint to show in reproduction.

~~10~~
A Maske

P: 1.
12.

Represented before the right
ho^{ble}: the Earle of Bridgewater
Lord president of Wales and the
right ho^{ble}: the Countesse of
Bridgewater. /

At Ludlow Castle the
29th of September 1634

The chiefe persons in the representation were:

The Lord Brackley
The Lady Alice
Mr Thomas } Egerton. /

Author Jo: Milton. /

A Maske

P: 1. / 12. /

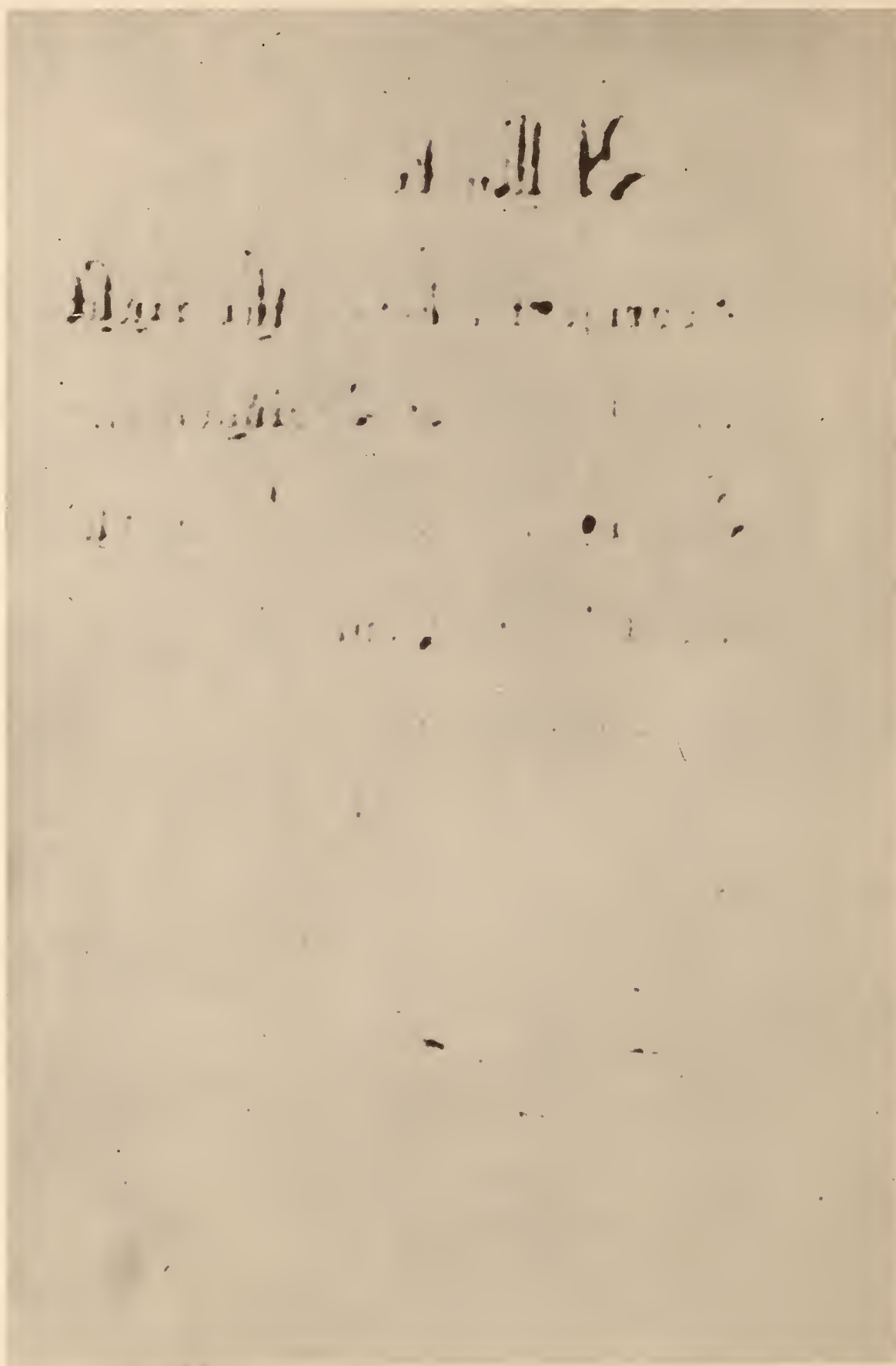
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ho^{ble}: the Earle of Bridgewater
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29th of September 1634

The chiefe persons in the rep^{re}sentacion were: /

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The Lady Alice } Egerton. /
Mr Thomas
Author Jo: Milton. /



This page, the verso of the manuscript's title page, is blank in the original with only the black ink marks showing through the paper.

A Maske.

The first scēane discovers a wild wood, then a guardian spirit
or demon descends or enters.

from the heavens nowe I flye
and those happy Climes that lye
Where daye never shutts his eye
up in the broad field of the skye.
5 there I suck the liquid ayre
all amidst the gardens fayre
of Hesperus and his daughters three
that singe about the goulden tree.
there eternall summer dwells
10 and west wyndes with muskye winge
about the Cedernes allies flinge
Nard and Casias balmie smells
Iris there with humid bowe
waters the odorous bankes that blowe
15 flowers of more mingled hew
then her purfled scarfe can shew
yellow, watchett, greene & blew
and drenches oft wth Manna dew
Beds of Hyacinth and Roses
20 where many a Cherub soft reposes.

Before the starrie threshold of Joves Courte
my Mansion is, where those immortal shapes

of bright

A Maske./

The first scēane discovers a wild wood, then a guardian spirit
or demon descends or enters. [may be comma]

- from the heavens nowe I flye (975)
and those happy Climes that lye
Where daye never shutts his eye
up in the broad field of the skye./
5 there I suck the liquid ayre [there may be T
all amidst the gardens fayre blotted; illegible] (980)
of Hesperus and his daughters three
that singe about the goulden tree./ [ll. 983-86 not
there eternall summer dwells present] (987)
10 and west wyndes with muskye winge
about the Cedernes allies flinge

- Nard and Casias balmie smells (990)
Iris there with humid bowe
waters the odorous bankes that blowe
15 flowers of more mingled hew [I do not understand
then her purfled scarfe can shew marks in scarfe]
yellow, watchett, greene & blew [Present only here]
and drenches oft wth Manna dew (995)
Beds of Hyacinth and Roses
20 where many a Cherub soft reposes./ (998)

Before the starrie threshold of Joves Courte (1)
my Mansion is, where those immortal shapes
of bright

25

30

35

40

45

of bright a[reall] spiritts live inspheard
 in regions mylde of Calme and Cerene ayre
 above the smoake and stirr of this dim spott
 w^{ch} men call earth, and w^{ch} low-thoughted Care
 Confinde and pestered in this pinfold heere
 strive to keepe vp a fraile & fevourish beeing
 vnmindfull of the Crowne that vertue gives
 after this mortall change to her true servants
 amongst the enthroned gods, in sainted seats
 yet some there be that with due steppes aspire
 to laye their just hands on that goulden keye
 that opes the pallas of Æternitie:
 To such my errand is, and but for such
 I would not soile these pure ambrosiall weedes
 wth the ranke vapours of this sin-worne moulde
 but to my taske; Neptune besides the swaye
 of everie salte flood, and each ebbings streame
 tooke in by lott, twixt high and neather Jove
 imperiall rule of all the Sea girt Jsles
 that like to rich and various gems in laye
 the vnaadorned bosom of the deepe
 w^{ch} he to grace his tributarie Gods
 by ~~course~~ Course committs to severall government
 and gives them leave to weare their saphire Crownes
 and ~~weild~~ weild their little tridents; but this Jsle
 the

- of bright a[reall] spiritts live inspheard [what is second
 in regions mylde of Calme and Cerene ayre vowel in
 25 above the smoake and stirr of this dim spott aereal] (5)
 w^{ch} men call earth, and w^{ch} low-thoughted Care
 Confinde and pestered in this pinfold heere
 strive to keepe vp a fraile & fevourish beeing
 vnmindfull of the Crowne that vertue gives
 30 after this mortall change to her true servants (10)
 amongst the enthroned gods, in sainted seats [in may be on]
 yet some there be that with due steppes aspire
 to laye their just hands on that goulden keye
 that opes the pallas of Æternitie:
 35 To such my errand is, and but for such (15)
 I would [possibly woould] not soile these
 pure ambrosiall weedes

- wth the ranke vapours of this sin-worne moulde
 but to my taske; Neptune besides the swaye
 of everie salte flood, and each ebbings streame
 40 tooke in by lott, twixt high and neather Jove (20)
 imperiall rule of all the Sea girt Jsles [perhaps Sea-girt]
 that like to rich and various gems in laye [perhaps inlaye]
 the vnaadorned bosom of the deepe
 w^{ch} he to grace his tributarie Gods
 45 by ~~course~~ Course committs to severall government (25)
 and gives them leave to weare their saphire Crownes
 and ~~weild~~ weild their little tridents; but this Jsle
 the

the greatest and the best of all the Maine
 he quarters to his blew haired dieties,
 and all this tract that fronts the falling sunn
 a noble Peere of mickle trust and power
 has in his Chardge, wth tempred awe to guyde
 an ould and haughty nacion, proude in armes
 where his faire ofspringe nurst in princely lore
 are cominge to attend their fathers state
 and newe entrusted scepter, but their waye
 lies through the perplex paths of this dreare wood,
 the noddinge horror of whose shadie browes
 threats the forlorne and wandringe passinger
 and heere their tender age might suffer perill
 but that by quick commaund from soveraigne Jove
 J was dispatcht, for their defence and guard
 and listen why, for J will tell you now
 what never yet was heard in tale or songe
 from old or moderne bard in hall or bowre

Bacchus that first from out the purple grapes
 crusht the sweete poyson of mis-vsd wyne
 after the Tuscane manners transformed
 coastinge the Tyrrhene shore, as the winds listed
 on Circes Island fell (whoe knows not Circe
 the daughter of the Sunn, whoos charmed Cup
 whoe ever tasted lost his vpright shape

the greatest and the best of all the Maine
 he quarters to his blew haired dieties,
 50 and all this tract that fronts the falling sunn (30)
 a noble Peere of mickle trust and power
 has in his Chardge, wth tempred awe to guyde
 an ould and haughty nacion, proude in armes
 where his faire ofspringe nurst in princely lore [looks like
 55 are cominge to attend their fathers state off- (35)
 and newe entrusted scepter, but their waye changed to
 lies through the perplex paths of this dreare wood, of- cf.
 the noddinge horror of whose shadie browes l. 39]
 threats the forlorne and wandringe passinger
 60 and heere their tender age might suffer perill (40)

but that by quick commaund from soveraigne Jove [could
 J was dispatcht, for their defence and guard be
 and listen why, for J will tell you now comand]
 65 what never yet was heard in tale or songe
 from old or moderne bard in hall or bowre (45)
 Bacchus that first from out the purple grapes
 crusht the sweete poyson of mis-vsd wyne
 after the Tuscane manners transformed [could be
 coastinge the Tyrrhene shore, as the winds listed mariners]
 70 on Circes Island fell (whoe knows not Circe (50)
 the daughter of the Sunn, whoos charmed Cup
 whoe ever tasted lost his vpright shape
 and .

75

80

85

90

95

and downeward fell into a grov[or w]elinge S^wyne.)
 This nimphe that gazed v[or w]pon his clustringe locks
 wth Jvy berries wreath'd, and his blith youth
 had by him, ere he parted thence a sonne
 much like his father, but his mother more,
 wth [blot]erefore she brought vp and Comus [larger letters]
 nam'd,
 whose ripe and frolick of his full growne age
 roavinge the Celtick and Iberian fields
 at last betakes him to this ominous wood,
 and in thick shelter of black shades inbowr'd
 excells his mother at her mightie arte,
 offringe to everie weary traveller
 his orient liquor in a Christall glasse
 to quench the drouth of Phebus, wth as they taste
 (for most doe tast through fond intemperate thirst)
 soone as the potion workes their humane Countenance
 th'expressse resemblance of the Gods, is chang'd
 into some brutish forme of Wolfe, or Beare,
 or vnto or Tiger, or Hogg, or bearded goat;
 all other parts remayning as they were
 and they so[o] perfect is their miserie
 not once perceive their fowle disfigurement
 but boast themselves more comly then before,
 and all their freinds, and native home forgett
 to rowle wth pleasure in a sensuall stie.

- and downeward fell into a grov[or w]elinge S^wyne.) [period
 This nimphe that gazed v[or w]pon his clustringe locks un-
 75 wth Jvy berries wreath'd, and his blith youth certain]
 had by him, ere he parted thence a sonne (56)
 much like his father, but his mother more,
 wth [blot]erefore she brought vp and Comus [larger letters]
 nam'd,
 whose ripe and frolick of his full growne age [füll mark un-
 80 roavinge the Celtick and Iberian fields known] (60)
 at last betakes him to this ominous wood,
 and in thick shelter of black shades inbowr'd
 excells his mother at her mightie arte,
 offringe to everie weary traveller

- 85 his orient liquor in a Christall glasse (65)
 to quench the drouth of Phebus, wth as they taste
 (for most doe tast through fond intemperate thirst)
 soone as the potion workes their humane Countenance
 th'expressse resemblance of the Gods, is chang'd
 90 into some brutish forme of Wolfe, or Beare, (70)
 or ounce, or Tiger, Hogg, or bearded goat, [cf. Hesperus
 all other parts remayning as they were l. 7]
 and they so[o] perfect is their miserie
 not once perceive their fowle disfigurement
 95 but boast themselves more comly then before; (75)
 and all their freinds, and native home forgett
 to rowle wth pleasure in a sensuall stie

100

105

110

Therefore when any favour'd of high Jove
 chaunces to pass through this advent'rous glade:
 swift as the sparcke of a glan[un]cinge starre
 J shoote from heaven to give him selfe convey
 as nowe J doe: but first J must put off
 these my skye webs spun out of Iris wooffe,
 and take the weeds and liknesse of a Swayne
 that to the service of this house belongs
 whoe wth his softe pipe, and smooth dittied songe
 well knows to still the wild winds when they roare;
 and hush the waving woods, nor of less faith
 and in this office of his mountaine watch
 likeliest and nearest to the present ayde
 of this occasion, but J heare the tread
 of hatefull steps, J must be viewles nowe

Exit

Comus enters wth a charminge rod in one hand & a
 glass of liquor in the other wth him a route of
 monsters like men & women but headed like wilde beasts
 their apperell glist'ringe: they come in makinge a riotous
 and vnruly noise wth torches in their hands.

115

Co: The starr that bids the shepheard fold
 now the top of Heaven doeth hold,
 and the gilded Carr of daye
 his glowering axle doeth allaye
 in the steepe Atlantique streame

and

Therefore when any favour'd of high Jove
 chaunces to pass through this advent'rous glade,
 100 swift as the sparcke of a glan[un]cinge starre
 J shoote from heaven, to give him selfe convey
 as nowe J doe: but first J must put off
 these my skye webs, spun out of Iris wooffe,
 105 and take the weeds and liknesse of a Swayne
 that to the service of this house belongs
 whoe wth his softe pipe, and smooth dittied songe
 well knows to still the wild winds when they roare,
 and hush the waving woods, nor of less faith
 110 and in this office of his mountaine watch
 likeliest and nearest to the present ayde,
 of this occasion, but J heare the tread

(80)

(85)

(90)

of hatefull steps, J must be viewles nowe./

Exit

Comus enters wth a charminge rod in one hand & a
 glass of liquor in the other wth him a route of
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 their apperell glist'ringe, [?] they come in makinge a riotous
 and vnruly noise wth torches in their hands./

Co: The starr that bids the shepheard fold
 now the top of Heaven doeth hold,
 115 and the gilded Carr of daye
 his glowering axle doeth allaye
 in the steepe Atlantique streame

(93)

(95)

and

120

125

130

135

140

and the slope sun his v[or w]pward beame
 shoots against the Northerne Pole.
 pacing toward the other goale,
 of his Chamber in the East
 meane-while welcome, Joye & feast,
 midnight shoute, and revelry
 tipsie dau[or n]ce and Jollitie,
 braide your locks[or e] wth rosie twine
 droppinge odours, droppinge wine
 Rigor now is gone to bed.
 and advice wth scrupulous head,
 strict age, and sovre severitie
 wth their grave sawes in slumber lye
 Wee that are of purer fire
 imitate the starrie quire
 whoe in their nightly watchfull spears
 leade in swift round the months & years,
 the sounds and seas with all their finnie drove
 nowe to the moone in waveringe morrice move,
 and on the tawny sands and shelves
 trip the pert fairies, and the dapper Ealves
 by dimpled brooke, and fountaine brim
 the wood nimphs decte with daisies trim
 their merry wakes & pastimes keepe
 what hath night to doe with sleepe
 night

- and the slope sun his v[or w]pward beame
 shoots against the Northerne Pole
 120 pacing toward the other goale (100)
 of his Chamber in the East
 meane-while welcome, Joye & feast,
 midnight shoute, and revelry
 tipsie dau[or n]ce and Jollitie,
 125 braide your locks[or e] wth rosie twine (105)
 droppinge odours, droppinge wine
 Rigor now is gone to bed.[perhaps,]
 and advice wth scrupulous head,
 strict age, and sovre severitie
 130 wth their grave sawes in slumber lye (110)

- Wee that are of purer fire
 imitate the starrie quire
 135 whoe in their nightly watchfull spears (115)
 leade in swift round the months & years,
 the sounds and seas with all their finnie drove
 nowe to the moone in waveringe morrice move,
 and on the tawny sands and shelves
 trip the pert fairies, and the dapper Ealves
 by dimpled brooke, and fountaine brim
 140 the wood nimphs decte with daisies trim (120)
 their merry wakes & pastimes keepe
 what hath night to doe with sleepe
 night

145

Night has better sweets to prove
 Venus now wakes, and wakens love,
 Come let vs of nights begyn

150

tis only day light that make[s] in
 w^{ch} these dun shades will neere report
 haile goddess of nocturnall sport
 Darke-vayld Cotitto, whome the secret flame
 of mid night torches burne misterious dame
 that neere art call'd but when the dragon woombe
 of stigan Darknes, spetts her thickest gloome;

155

and makes one blot of all the aire,
 staye thy cloudie Ebon chaire
 wherein thou rid'st with Hecatt' and befriend
 us thy vow'd preists till vtmost end
 of all thy dues be done; & none left out
 ere the blabbinge Easterne scout
 the nice morne on the Indian steepe
 from her Cabin'd loopehole peepe,
 and to the tell tale sun descrie
 our Conceal'd sōlempnitie,
 come knitt hands & beate the ground
 in a light fantastick round.

160

165

The measure in a wild, rude, & wanton Antick.
 Co: Breake of, breake of, I feele the different pace
 of some chaste footinge, neere about this ground

run

- 145 Night has better sweets to prove
 Venus now wakes, and wakens love,
 Come let vs our rights begyn (125)
 tis only day light that make[or s] in
 w^{ch} these dun shades will neere report
 haile goddess of nocturnall sport
 150 Darke-vayld Cotitto, whome the secret flame [extra space
 of mid night torches burne misterious dame before whome]
 that neere art call'd but when the dragon woombe (131)
 of stigan Darknes, spetts her thickest gloome, [caps in
 and makes one blot of all the aire, words 2 & 3?]
 155 staye thy cloudie Ebon chaire
 wherein thou rid'st with Hecatt' and befriend (135)

- us thy vow'd preists till vtmost end
 of all thy dues be done, & none left out
 ere the blabbinge Easterne scout
 160 the nice morne on the Indian steepe
 from her Cabin'd loopehole peepe, (140)
 and to the tell tale sun descrie
 our Conceal'd sōlempnitie,
 come knitt hands & beate the ground
 in a light fantastick round.
 The measure in a wild, rude, & wanton Antick./
 165 Co: Breake of, breake of, I feele the different pace (145)
 of some chaste footinge, neere about this ground
 run

170

175

180

185

190

run to yo^r shrouds thin these brakes & trees, they all scatte
 our number may affright; some virgin sure
 (for so I can distinguish by myne arte)
 benighted ~~sure~~ in these woods, now to my Charms
 and to my wilie traynes, I shall ere longe
 be well stockt with as fayre a heard as graz'd
 aboute my mother Circe, thus I hurle
 my dazlinge spells into the spungie aire
 of powre to cheate the eye with bleare illusion
 and give it false presentments, least the place
 and my quainte habitts breede astonishment
 and put the damsell to suspitious flight,
 wh^{ch} must not be; for thats against my course
 of pander, fayre flowers of freindly ends
 and well plac't words of gloweinge Curtesie
 bayted with reasons not vnplausible
 winde me into the easie harted man,
 and hug him into shares. when once her eye
 hath met the vertue of this magick dust
 I shall appeare some harmles villager
 whome thrifte keeps vp about his Countreie geare
 but heere she comes, I fayrly step aside
 and hearken if I may her businesse heere.

The lady enters

This noise transmits what, if my eare be true
 my best guyde nowe, methought it was the sound
 of

- run to your ^Cshrouds within these brakes & trees/ they
 all scatte [or er]
 our number may affright; some virgin sure
 (for so I can distinguish by myne arte)
 170 benighted ~~sure~~ in these woods, now to my Charms (150)
 and to my wilie traynes, I shall ere longe
 be well stockt with as fayre a heard as graz'd
 aboute my mother Circe, thus I hurle
 my dazlinge spells into the spungie aire
 175 of powre to cheate the eye with bleare illusion (155)
 and give it false presentments, least the place,
 and my quainte habitts breede astonishment
 and put the damsell to suspitious flight,
 wh^{ch} must not be; for thats against my course,

- 180 J vnder fayre pretence of freindly ends (160)
 and well plac't words of gloweinge Curtesie
 bayted with reasons not vnplausible
 winde me into the easie harted man,
 185 and hug him into shares. when once her eye (165)
 hath met the vertue of this magick dust
 J shall appeare some harmles villager
 whome thrifte keeps vp about his Countreie geare [not in
 but heere she comes, I fayrly step aside 1673]
 and hearken if J may her businesse heere

The lady enters

- 190 La This waye the noise was, if my eare be true (170)
 my best guyde nowe, methought it was the sound
 of

195

200

205

210

215

of riott and ill-manag'd merriment
 such as the iocond flute or gamesome pipe
 stirrs vp amonge the ~~loose~~ loose vnlettered hinds
 when for their teeming flocks and granges full
 in wanton dau[n]ce they praise the bounteous Pan
 and thanke the Gods amisse, I should be loath
 to meete the rudenes, and swill'd insolence
 of such late wassailors; yet o where els
 shall I ~~enquire~~ informe my vnacquainted feete
 in the blinde mazes of this tangled wood,
 my brothers when they sawe me wearied out
 with this longe waye, resoluinge heere to lodge
 vnder the spreadinge fauour of these pines,
 stept as they s'ed, to the next thickett side
 to bringe me berries, or such coolinge fruite
 as the kynde hospitable woods provide
 but where they are, and why they come not back
 is now the labour of my thoughts, tis likeliest
 they had ingaged their wandringe stepps too farr
 and envious darknes ere they could returne
 had stolne them from me.
 I cannot hollowe to my brothers, but
 such noise as I can make to be heard fardest
 I'll venture, for my new enliv'n'd spiritts,
 prompt me, and they perhaps are not farr hence,

- of riott and ill-manag'd merriment
 such as the iocond flute or gamesome pipe
 stirrs vp amonge the ~~loose~~ loose vnlettered hinds
 195 when for their teeming flocks and granges full
 in wanton dau[n]ce they praise the bounteous Pan (175)
 and thanke the Gods amisse, I should be loath
 to meete the rudenes, and swill'd insolence
 of such late wassailors; yet o where els
 200 shall I ~~enquire~~ informe my vnacquainted feete
 in the blinde mazes of this tangled wood, (180)
 my brothers when they sawe me wearied out
 with this longe waye, resoluinge heere to lodge
 vnder the spreadinge fauour of these pines,

- 205 stept as they s'ed, to the next thickett side
 to bringe me berries, or such coolinge fruite (185)
 as the kynde hospitable woods provide
 but where they are, and why they come not back (190)
 is now the labour of my thoughts, tis likeliest
 210 they had ingaged their wandringe stepps too farr
 and envious darknes ere they could returne (194)
 had stolne them from me./
 I cannot hollowe to my brothers, but (225)
 such noise as I can make to be heard fardest
 215 I'll venture, for my new enliv'n'd spiritts,
 prompt me, and they perhaps are not farr hence, (228)

Songe

Sweete Echo, sweetest nympe that liv'st vnseene.
 by slowe Meanders margent greene
 220 and in the violett imbroderd vale
 where the love-lorne nightingale
 nightly to thee her sad song mourneth well,
 Canst thou not tell me of a gentle payre
 that liketh thy Narcissus are
 225 O if thou have
 hid them in some flowrie Cave
 tell me but where.
 Sweete Queene of parlie, daughter to the speare
 230 So mayst thou be translated to the skyes
 And hould a Counterpointe to all heav'ns harmonies

Comus looks in & speakes

Can any mortall mixture of Earths mould
 breathe such divine enchauntinge ravishment
 sure somethinge holys lodges in that brest
 and with these raptures moves the vocall ayre
 235 to testifie his hidden residence
 how sweetely did they floate vpon the wings
 of silence, through the empty vaulted night,
 at every fall smoothinge the raven downe

Songe /
 Sweete Echo, sweetest nympe that liv'st vnseene (229)
 within thy ayrie shell
 by slowe Meanders margent greene
 220 and in the violett imbroderd vale
 where the love-lorne nightingale
 nightly to thee her sad song mourneth well,
 Canst thou not tell me of a gentle payre (235)
 that liketh thy Narcissus are
 225 O if thou have
 hid them in some flowrie Cave
 tell me but where.
 Sweete Queene of parlie, daughter to the speare (240)

soe mayst thou be translated to the skyes
 230 And hould a Counterpointe to all heav'ns harmonies
 Comus looks in & speakes
 Co Can any mortall mixture of Earths mould (243)
 breathe such divine enchauntinge ravishment
 sure somethinge holys lodges in that brest (245)
 and with these raptures moves the vocall ayre
 235 to testifie his hidden residence
 how sweetely did they floate vpon the wings
 of silence, through the empty vaulted night,
 at every fall smoothinge the raven downe (250)
 of

240

245

250

255

260

of darkness till she smil'd, I haue oft heard
 my mother Circe with the Sirens three
 amidst the flowrie-kyrtled Niades
 cullinge their potent herbs and balefull druggs
 whoe when they sung, would take the prisond soule
 and lay it in Elisium, Scilla wept
 and chid her barking waves into attention
 and fell Caribdis murmurd soft applause
 yet they in pleasinge slumber lulld the sence
 and in sweete madnes rob'd it of it selfe,
 but such a sacred and homefelt delight
 such sober certentie of wakinge bliss
 I never heard till now, I speake to her
 and she shalbe my Qweene; Haile forreigne wonder
 whome certaine these rough shades did never breede
 vnless the goddess that in rurall shrine
 dwel'st heere with Pan or Silvan, by blest song
 forbiddinge every bleake vnkindly fogg
 to touch the prosperinge growth of this tall wood
 La: Nay gentle Shepheard, ill is lost that praise
 that is addrest to vnattendinge eares
 not any boast of skill, but extreame shifte
 how to regayne my severd Companye
 Compeld me to awake the Curteus Echo
 to give me answer from her mossy Couch
 what

240 of darkness till she smil'd, I hav[or u]e oft heard
 my mother Circe with the Sirens three
 amidst the flowrie-kyrtled Niades
 cullinge their potent herbs and balefull druggs
 whoe when they sung, would take the prisond soule (255)
 and lay it in Elisium, Scilla wept
 245 and chid her barking waves into attention
 and fell Caribdis murmurd soft applause
 yet they in pleasinge slumber lulld the sence
 and in sweete madnes rob'd it of it selfe, (260)
 but such a sacred and homefelt delight
 250 such sober certentie of wakinge bliss
 I never heard till now, I speake to her

and she shalbe my Qweene; Haile forreigne wonder
 whome certaine these rough shades did never breede (265)
 vnless the goddess that in rurall shrine
 255 dwel'st heere with Pan or Silvan, by blest song
 forbiddinge every bleake vnkindly fogg
 to touch the prosperinge growth of this tall wood
 La: Nay gentle Shepheard, ill is lost that praise (270)
 that is addrest to vnattendinge eares
 260 not any boast of skill, but extreame shifte
 how to regayne my severd Companye
 Compeld me to awake the Curteus Echo
 to give me answer from her mossy Couch (275)
 Co. what

265 Co: What Chau[n]ce good lady hath bereft you thus?
 La: dym darknesse and this leavye laborinth
 Co: Could that deuide you from neere vsheringe guydes?
 La: they left me weary on a grassie terfe
 Co: by falsehood, or discourtesie, or why?
 270 La: to seeke in the valley some coole freindly springe
 La: and lefte your fayer side, all vnguarded ladye?
 Co: they were but twaine & purpose [or s'd] quick returne,
 Co: perhaps forestallinge night prevented them
 La: how easie my misfortune is to hit!
 Co: imports their losse, beside the present neede?
 275 La: noe lesse then if J should my brothers loose
 Co: were they of manly prime, or youthfull bloome?
 La: as smooth as Hebes their vnrazor'd lipps.
 Co: Two such J sawe, what tyme the labour'd oxe
 in his loose traces from the furrowe came
 280 and the swink't—hedger at his supper sate,
 J sawe em vnder a greene mantlinge vyne
 that crawles alonge the side of yon smale hill
 pluckinge ripe clusters from the tender shoots,
 their porte was more then humane as they stood,
 285 J tooke it for a faerie vision
 of some gaye creature of the Element
 that in the coolnes of the raynebow live
 and playe i'the plighted clouds; J was awe-strooke
 and as J past J worship't: if those you seeke
 290 it were a forney like the path to heav'n
 to

265 Co: What Chau[n]ce good lady hath bereft you thus?
 La: dym darknesse and this leavye laborinth
 Co: Could that deuide you from neere vsheringe guydes?
 La: they left me weary on a grassie terfe
 Co: by falsehood, or discourtesie, or why? (280)
 La: to seeke in the valley some coole freindly springe
 270 Co: and lefte your fayer side, all vnguarded ladye?
 La: they were but twaine & purpose [or s'd] quick returne,
 Co: perhaps forestallinge night prevented them
 La: how easie my misfortune is to hit! (285)
 Co: imports their losse, beside the present neede?
 275 La: noe lesse then if J should my brothers loose
 Co: were they of manly prime, or youthfull bloome?
 La: as smooth as Hebes their vnrazor'd lipps.

Co: Two such J sawe, what tyme the labour'd oxe (290)
 in his loose traces from the furrowe came
 280 and the swink't—hedger at his supper sate,
 J sawe em vnder a greene mantlinge vyne
 that crawles alonge the side of yon smale hill
 pluckinge ripe clusters from the tender shoots, (295)
 their porte was more then humane as they stood,
 285 J tooke it for a faerie vision
 of some gaye creatures of the Element
 that in the coolnes of the raynebow live
 and playe i'the plighted clouds; J was awe-strooke (300)
 and as J past J worship't: if those you seeke
 290 it were a forney like the path to heav'n
 to

helpe you finde them; La: gentle villager
 what readiest waye would bringe me to that place?
 Co: due west it rises from this shrubbie pointe,
 to finde out that good shepheard I suppose
 in such a scant allowance of starr light
 would overtasse the best land pilots arte
 wthout the sure guesse of well practiz'd feete;
 Co: J knowe each lane, and every Alley greene,
 dingle, or bushie dell, of this wide wood,
 and everie boskie bourne from side to side
 my daylie walks and antient neyghbourhood
 and if your straye attendance, be yet lodg'd
 or shroud wthin these lymitts, I shall knowe
 ere morrowe wake, or the lowe rooster larke
 from her thatcht palat rowse, if otherwise
 I can conduct you ladie, to a lowe,
 but loyall cottage, where you may be safe
 till furdur quest; La: Shepheard J take thy word
 and trust thy honest offer'd Curtesie
 w^{ch} ofte is sooner found in lowly sheds
 with smoakie rafters, then in tap'strie halls
 and Courts of princes, where it first was nam'd
 and yet is most pretended, in a place ~~lesse~~
 lesse warrented then this, or lesse secure
 J cannott be, that J should feare to change it
 Eye my blest providence, and square my tryall
 to my proportion'd streingth; shepheard leade on.
 the

helpe you finde them; La: gentle villager
 what readiest waye would bringe me to that place?
 Co: due west it rises from this shrubbie pointe, (305)
 La: to finde out that good shepheard J suppose
 295 in such a scant allowance of starr light
 would overtasse the best land pilots arte
 wthout the sure guesse of well practiz'd feete;
 Co: J knowe each lane, and every Alley greene, (310)
 dingle, or bushie dell, of this wide wood,
 300 and everie boskie bourne from side to side
 my daylie walks and antient neyghbourhood
 and if your straye attendance, be yet lodg'd
 or shroud wthin these lymitts, J shall knowe
 ere morrowe wake, or the lowe rooster larke (315)

305 from her thatcht palat rowse, if otherwise
 J can conduct you ladie, to a lowe,
 but loyall cottage, where you may be safe
 till furdur quest; La: Shepheard J take thy word (320)
 and trust thy honest offer'd Curtesie
 310 w^{ch} ofte is sooner found in lowly sheds
 with smoakie rafters, then in tap'strie halls
 and Courts of princes, where it first was nam'd
 and yet is most pretended, in a place ~~lesse~~ (325)
 lesse warrented then this, or lesse secure
 315 J cannott be, that J should feare to change it
 Eye my blest providence, and square my tryall
 to my proportion'd streingth; shepheard leade on.
 The

The two brothers,

320 On muffle yee fainte starrs, and thou faier moone
 that woult to love the travailers benizon
 Stoope thy pale visadge through an amber cloude
 and disinherit Chaos, that raignes heere
 in double night of darkness, and of shades
 or if your influence be quite damm'd vp
 325 in black vsurpinge mists, some gentle taper
 though a rushe candle, from the wicker hole
 of some claye habitation visite vs
 wth thy long levell'd rule of streaming light
 and thou shalt be our starr of Arcady,
 or Tirian Cynosure: or if our eyes
 330 be barr'd that happines might wee but heare
 the folded flocks, pen'd in their watled cotes
 or sound of pastorall reede with oaten stopps
 or whistle from the lodge, or village Cock
 count the night watches to his featherie dames
 335 t'would be some solace yet, some little cheeringe
 in this lone dungeon of innumerable bows,
 but O that haples virgin our lost sister
 where may she wander now? whether betake her
 from the chill dew, amongst rude burrs & thistles
 340 perhaps some could banke is her boulder now
 or gainst the rugged barke of some broad Elme
 leanes her vn-pillow'd head fraught wth sad teares
 or els in wild amazement and affright,
 soe

The two brothers

El: bro. Vnmuffle yee fainte starrs, and thou faier moone
 that woult to love the travailers benizon (331)
 320 stoope thy pale visadge through an amber cloude
 and disinherit Chaos, that raignes heere
 in double night of darkness, and of shades
 or if your influence be quite damm'd vp (335)
 325 in black vsurpinge mists, some gentle taper
 though a rushe candle, from the wicker hole
 of some claye habitation visite vs
 wth thy long levell'd rule of streaming light
 and thou shalt be our starr of Arcady (340)
 or Tirian Cynosure: 2 bro. Or if our eyes
 330 be barr'd that happines might wee but heare

the folded flocks pen'd in their watled cotes
 or sound of pastorall reede with oaten stopps
 or whistle from the lodge, or village Cock (345)
 335 count the night watches to his featherie dames
 t'would be some solace yet, some little cheeringe
 in this lone dungeon of innumerable bows,
 but O that haples virgin our lost sister
 where may she wander now? whether betake her (350)
 340 from the chill dew, amongst rude burrs & thistles
 perhaps some could banke is her boulder now
 or gainst the rugged barke of some broad Elme
 leanes her vn-pillow'd head fraught wth sad teares
 or els in wild amazement and affright, (355)
 soe

345

350

355

360

365

soe fares as did forsaken Proserpine
 when the bigg rowling flakes of pitchie clouds
 and darke night wound her in: *peace brother peace*
 I doe not thinke my sister soe to seeke
 or soe vnprincipl'd in vertues booke,
 and the sweete peace that goodness bosoms ever
 as that the single want of light and noise
 (not beinge in danger, as I hope she is not)
 could stirr the constant mood of her calme thoughts
 and put them into misbecomminge plight
 vertue could see to doe what vertue would
 by her owne radiant light, though sun & moone
 were in the flatt sea sunke, and wisdoms selfe
 of seeks to sweete retired solitude
 where, wth her best nurse contemplation
 she plumes her feathers, and lets grow her wings
 that in the various bustle of resorte
 were all to ruffl'd and sometimes impayr'd
 he that has light within his owne cleere brest
 may sit iⁿ the Center, and enioye bright daye
 but he that hides a darke sowle, & foule thoughts
 walks in black vapours, though the noone tyde brand
 blaze in the summer solstice. *2 bro: tis most true*
 that musinge meditation most affects
 the pensive secrecie of desert Cell
 farr from the cheerefull haunte of men or heards.
and

- soe fares as did forsaken Proserpine
 345 when the bigg rowling flakes of pitchie clouds (357)
 and darkness wound her in: *El. bro. peace brother peace*
 I doe not thinke my sister soe to seeke (365)
 or soe vnprincipl'd in vertues booke,
 and the sweete peace that goodness bosoms ever
 350 as that the single want of light and noise
 (not beinge in danger, as I hope she is not)
 could stirr the constant mood of her calme thoughts (370)
 and put them into misbecomminge plight
 vertue could see to doe what vertue would
 355 by her owne radiant light, though sun & moone
 were in the flatt sea sunke, and wisdoms selfe
 of seeks to sweete retired solitude (375)

- where, wth her best nurse contemplation
 she plumes her feathers, and lets grow her wings
 360 that in the various bustle of resorte,
 were all to ruffl'd and sometimes impayr'd
 he that has light within his owne cleere brest (380)
 may sit iⁿ the Center, and enioye bright daye
 but he that hides a darke sowle, & foule thoughts
 365 walks in black vapours, though the noone tyde brand
 blaze in the summer solstice. *2 bro: tis most true*
 that musinge meditation most affects (385)
 the pensive secrecie of desert Cell
 farr from the cheerefull haunte of men or heards,
 and

370

and sitts as safe as in a senate house
for whoe would robb an hermitt of his weeds,
his few bookes, or his beads, or maple dishe
or doe his graye haiers any violence?

375

but bew[e] like the fayre hesperian tree
laden with bloominge gould, had neede the guard
of dragon watch with vninchaunted eye
to see her blossoms, and defend her fruite
from the rashe hand of bold Incontinence,

380

you may as well spreade out the vnsum'd heapes
of misers treasures by an outlawes den,
and tell me it is safe, as bid me hope
dainger will winke at opportunitie.

385

and she a single helpeles mayden passe
vniniur'd in this wide surroundinge wast
of night or lonelinesse, it reckes me not
I feare the dread events that dogg them both
lest some ill greetinge touch attempt the person
of our vn owned sister. *El bro.* I doe not brother
infern as if I thought my sisters state
secure, without all doubt or question, no;

390

I could be willinge though now i'th darke to trie
a tough encounter, with the shaggiest ruffian
that lurks by hedge or lane, of this dead circuit
to have her by my side; though I were suer

370 and sitts as safe as in a senate house
for whoe would robb an hermitt of his weeds,
his few bookes, or his beads, or maple dishe
or doe his graye haiers any violence?
375 but bew[e] like the fayre hesperian tree
laden with bloominge gould, had neede the guard
of dragon watch with vninchaunted eye
to save her blossoms, and defend her fruite,
from the rashe hand of bold Incontinence,
you may as well spreade out the vnsum'd heapes
380 of misers treasures by an outlawes den,
and tell me it is safe, as bid me hope
dainger will winke at opportunitie

(390)

(395)

(400)

and she a single helpeles mayden passe
vniniur'd in this wide surroundinge wast
385 of night or lonelinesse, it reckes me not
I feare the dread events that dogg them both
lest some ill greetinge touch attempt the person (405)
of our vn owned sister. *El bro.* I doe not brother
infern as if I thought my sisters state
390 secure, without all doubt or question, no; (408)
I could be willinge though now i'th darke to trie
a tough encounter, with the shaggiest ruffian
that lurks by hedge or lane, of this dead circuit
to have her by my side, though I were suer
she

395

she might be free from gill where she is,
but where an equall poise of hope, & feare
does arbitrate th'event, my nature is
tend'ly encline to hope, rather then feare,
and gladly banish squint suspicion,

400

my sister is not so defencelesse left

as you imagine brother, she has a hidden strength
w^{ch} you remember not, & I know what hidden strength

vnless the strength of heav'n, if you meane that?
I meane that too: but yet a hidden strength

405

w^{ch} if heauen gave it, may be tearm'd herowne,
tis Chastitie; my brother Chastitie

she that has that is clad in compleate Steele,

and like a quiver'd nimphe with arrowes keene,

410

may trace huge forrests, and vnharbour'd heaths

infamous hills, and sandie perrilous wildes,

where through the sacred rayes of Chastitie

noe salvage, feirce, bandite, or mountaneere

will dare to soile her vjrgin puritie,

yea even where, very desolacion dwells

415

by grots, & Caverns ~~shag'd~~ shag'd wth horrid shades

and yawninge dennes, where glaringe monsters house

she may pass on wth vnblensh't maiestie

be it not done in pride or ⁱⁿ presumption

naye more noe evill thinge that walks by night

- 395 she might be free from perill where she is,
but where an equall poise of hope, & feare (409)
does arbitrate th'event, my nature is (410)
that J encline to hope, rather then feare,
and gladly banish squint suspicion,
400 my sister is not soe defencelesse left
as you imagine brother, she has a hidden strength
w^{ch} you remember not, & I know what hidden strength?
vnless the strength of heav'n, if you meane that? (416)
el:bro J meane that too: but yet a hidden strength
405 w^{ch} if heauen gave it, may be tearm'd herowne,
tis Chastitie, my brother Chastitie
she that has that is clad in compleate steele, (420)
and like a quiver'd nimphe with arrowes keene,

- may trace huge forrests, and vnharbour'd heaths
410 infamous hills, and sandie perrilous wildes,
where through the sacred rayes of Chastitie
noe salvage, feirce, bandite, or mountaneere (425)
will dare to soile her vjrgin puritie,
yea even where, very desolacion dwells
415 by grots, & Caverns ~~shag'd~~ shag'd wth horrid shades (428)
and yawninge dennes, where glaringe monsters house
she may pass on wth vnblensh't maiestie[doubtful,] (429)
be it not done in pride or ⁱⁿ presumption (430)
naye more noe evill thinge that walks by night
in

420

425

430

435

440

445

in fogg or fire, by lake or moorish ffen,
 blew meager hag, or stubborne vnlayed ghost
 that breakes his magick chaines at Curfew tyme
 noe goblins, or swarte fayrie of the mine
 has hurtefull power ore true virginities,
 doe you beleewe me yet, or shall I call
 antiquitie from the ould schooles of Greeke
 to testifie the armes of Chastitie,
 hence had the huntress Dian her dread bow
 faire silver shafter Queene, for ever chaste
 wherewith she tam'd the brinded Lyoness
 and spotted mountaine Pard, but sett at nought
 the frivolous bolt of Cupid, Gods and men
 feard her sterne frowne, & shewas Queene o'th'woods
 what was that snakie headed Gorgon sheild,
 the wise Minerva wore, vnconquer'd virgin
 wherewith she freezed her foes to congeald stone?
 but rigid lookes of chast awsteritie
 and noble grace that dasht brute violence
 with sudden adoracion, and blanke awe
 soe deere to heav'n is saintly Chastitie
 that when a sowle is found sincerely soe
 a thousand liveried Angells, lackey her
 drivinge farr of, each thing of sin, & guilte
 and in cleer dreame and solemne vision
 tell her of things that noe grosse eare can heare
 till

- 420 in fogg or fire, by lake or moorish ffen,
 blew meager hag, or stubborne vnlayed ghost
 that breakes his magick chaines at Curfew tyme
 noe goblins, or swarte fayrie of the mine (435)
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 430 wherewith she tam'd the brinded Lyoness
 and spotted mountaine Pard, but sett at nought
 the frivolous bolt of Cupid, Gods and men (444)
 feard her sterne frowne, & shewas Queene o'th'woods

- what was that snakie headed Gorgon sheild, [comma doubtful]
 435 the wise Minerva wore, vnconquer'd virgin
 wherewith she freezed her foes to congeald stone?
 but rigid lookes of chast awsteritie (450)
 and noble grace that dasht brute violence
 440 with sudden adoracion, and blanke awe
 soe deere to heav'n is saintly Chastitie
 that when a sowle is found sincerely soe
 a thousand liveried Angells, lackey her (455)
 drivinge farr of, each thing of sin, & guilte
 and in cleer dreame and solemne vision
 445 tell her of things that noe grosse eare can heare
 till

450

455

460

465

470

till oft converse with heavenly habitants
 begins to cast a beame on th'outward shape
 the vnpolluted temple of the mynde
 and turnes it by degrees to the soules essence
 till all be made immortall, but when lult
 by vnchast looks, loose gestures, and foule talke
 and most by lewde lascivious act of sin
 letts in defilement to the inward partes,
 the soule growes clotted by contagion,
 in bodies, and imbruts till she quite loose
 the divine propertie of her first beeing,
 such are those thick, & gloomie shadowes damped
 oft seene in Charnell vaults, and sepulchers,
 hovering and sittinge by a new made grave
 as loath to leave the bodye that it loved
 and linc'kt it selfe by carnall sensualitie
 to a degenerate, and degraded state.
 How charminge is divine philosophie
 not harshe and crabbed as dull fooles suppose
 but muscally as is Appolloes lute
 and perpetuall feast of Nectard sweets
 where noe crude surfeit raignes, *El:bro:* list, list, I heare
 some farr of hollowe breake the silent ayre
 me thought soe too what should it be, *El:b:* for certaine
 either some one like vs night founderd heere
 or els some neyghbour woodman, or at worst, some

till oft converse with heavenly habitants
 begins to cast a beame on th'outward shape
 the vnpolluted temple of the mynde
 and turnes it by degrees to the soules essence
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(460)

(465)

(470)

460 as loath to leave the bodye that it loved
 and linc'kt it selfe by carnall sensualitie
 to a degenerate, and degraded state./
2 bro: How charminge is divine philosophie (475)
 not harshe and crabbed as dull fooles suppose
 465 but muscally as is Appolloes lute
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 where noe crude surfeit raignes, *El:bro:* list, list, I heare
 some farr of hollowe breake the silent ayre (480)
2 bro: me thought soe too what should it be, *El:b:* for certaine
 470 either some one like vs night founderd heere
 or els some neyghbour woodman, or at worst, some

475

some roavinge robber callinge to his fellowes;
 heav'n keepe my sister: agen, agen, & noore
 best drawe, & stand vpon our guard, if he hallowe
 if he be freindly he comes well, if not
 defence is a good Cause, and heav'n is for vs
 he hallowes and is answered, the guardian dæmon
 comes in habited like a shepheard.

480

That hallowe I should knowe, what are you speake
 come not too neere, you fall on Iron stakes els
 what voice is that? my young Lord? speake agen.
 O brother tis my fathers shepheard sure.
 Thirs is? whose art full straynes have oft delayed
 the huddinge brooke to heere his madrigall
 and sweetned every muskrose of the dale;

485

how camst heere good shepheard, hath any ram
 slipt from the fould, or young kyd lost his dam
 or straglinge weather the pent flock forsooke
 how couldst thou finde this darke sequesterd nooke?

490

O my Ewe's masters heire, and his next Joye
 I came not heere on such a trivall toye
 as a strayed Ewe, or to pursue the stealth
 of pilferinge wolfe; not all the fleecie wealth
 that doeth enrich these downes is worth a thought
 to this my errand and the Care it brought.
 but O my virgin lady where is she.

howe.

- some roavinge robber callinge to his fellowes;
 2 bro heav'n keepe my sister: agen, agen, & neere (485)
 best drawe, & stand vpon our guard, El: bro. Jle hallowe
 475 if he be freindly he comes well, if not
 defence is a good Cause, and heav'n be for vs
 he hallowes and is answered, the guardian dæmon
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 El:bro. That hallowe I should knowe, what are you speake,
 come not too neere, you fall on Iron stakes els (490)
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 the huddinge brooke to heere his madrigall

- and sweetned every muskrose of the dale, (495)
 how camst heere good shepheard, hath any ram
 485 slipt from the fould, or young kyd lost his dam
 or straglinge weather the pent flock forsooke
 how couldst thou finde this darke sequesterd nooke?
 De: O my Lov'd masters heire, and his next Joye (500)
 J came not heere on such a trivall toye
 490 as a strayed Ewe, or to pursue the stealth
 of pilferinge wolfe, not all the fleecie wealth
 that doeth enrich these downes is worth a thought
 to this my errand and the Care it brought./ (505)
 but O my virgin lady where is she
 howe

495

howe chaunce she is not in your Companye?

El:bro: To tell thee sadly she heard, without blame
or our neglect we lost her as we came,

De: Ay me unhappie then my feares are true.

El:bro: what feares, good Thirsis prithe briefly shewe.

500

Ile tell you, tis not vayne, or fabulous,

(though soe esteem'd by shallowe ignorance)

what the sage poets, taught by th' heav'nly muse.

storied of old in high immortal verse

of dire Chimeras, and enchaunted Isles

505

and rifted rocks, whose entrance leads to hell.

for sure there be, but vnbeliefe is blinde,

within the navill of this hidious wood

immured in Cipress shades a sörserer dwells

of Bacchus and of Circe borne, greate Comus

510

deepe skild in all his mothers witcheries

and heere to everie thirstie wanderer

by slye enticement gives his banefull Cup

with many murmurs mixt, whose pleasinge poyson

the visage quite transformes of him that drinks

515

and the inglorious likenesse of a beast

fixes in stead, vnmouldinge reasons mintage

charactred in the face, This have I learnt

tendinge my flocks, hard by i'th hillie Crofts

that

495 howe chaunce she is not in your Companye?

El:bro: To tell thee sadly she heard, without blame
or our neglect we lost her as we came,

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tendinge my flocks, hard by i'th hillie Crofts

(530)

that

520

525

530

535

540

545

Light browe this bottonie glade, whence night by night
 he and his monstrous route are heard to howle
 like stabled wolues, or tigers at their prey
 doeing abhorred rites to Heccate
 in their obscured haunts of inmost bowers,
 yet have they many baits and guylefull spells
 to invegle, and invite the vnwarie sence
 of them that passe vnweetinge by the waye,
 this evening late, by then the chawinge flocks
 had tane their supper on the savorie herbe
 of knot graspe dew-besprent and were in fold,
 I sate me downe to watch vpon a banke
 with Ivie Cannopied and interweave
 with flauntinge hony sucle, and began
 wrapt in a pleasinge fitt of melencholy
 to meditate my rurall minstrelsie
 till fansie had her fill, but ere a close
 the wonted roare was vp amidst the woods
 and filld the aire with barbarous dissonance
 at w^{ch} I ceast, and listned them a while
 till an vnusuall stop of suddaine silence
 gave respite to the drowsie frighted steeds
 that drawe the litter of close-curtain'd sleepe
 at last a sweete, and solemne breathinge sound
 rose like the softe steame of distill'd perfumes
 and stole vpon the aire, that even silence
 was tooke ere she was ware, & wisht she might
 deny her nature and be never more
 still

that browe this bottonie glade, whence night by night
 520 he and his monstrous route are heard to howle
 like stabled wolues, or tigers at their prey
 doeing abhorred rites to Heccate
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 545 was tooke ere she was ware, & wisht she might
 deny her nature and be never more
 still

lett to be soe displac't, I was all eare
 and tooke in th streines that might create a sowle
 vnder the ribbs of death. but O ere long
 two well I might perceiue, it was the voice
 550 of my most honor'd lady, your deere sister
 amaz'd I stood, harrow'd with greife, & feare,
 and O poore hapless nightingale thought I
 how sweete thou singst, how neere the deadly snare,
 555 then downe the lawnes I ran wth headlonge hast
 through paths and turnings, often trod by daye,
 till guyded by myne eare, I found the place
 where that damn'd wizzard hid in slye disguise
 560 for soe by certaine signes I knowe) had met
 alreadye eare my best speede could prevent
 the aideless innocent ladie his wisht prey
 whoe gently askt if he had seene such two,
 supposinge him some neighebour-villager,
 longer I durst not stay, but soone I guest
 565 yee were the two she meant, wth that I sprung
 into swift flight, till I had found you heere
 but furdor knowe I not; O night & shades
 how are you ioynd with hell in triple knott
 against the vnarmed weaknes of one virgin
 570 alone, and helpeless, Is this the confidence?
 you gave me brother? el:bro: yes & keepe it still
 leane on it salfly, not a period
 shalbe vnsaid for me, against the threats

still to be soe displac't, I was all eare
 and tooke in th streines that might create a sowle (560)
 vnder the ribbs of death. but O ere long
 550 two well J might perceiue, it was the voice
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 amaz'd J stood, harrow'd with greife, & feare,
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 (for soe by certaine signes J knowe) had met
 560 alreadye eare my best speede could prevent

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 whoe gently askt if he had seene such two, (575)
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 longer J durst not stay, but soone J guest
 565 yee were the two she meant, wth that J sprung
 into swift flight, till J had found you heere
 but furdor knowe J not; 2:bro O night & shades (580)
 how are you ioynd with hell in triple knott
 against the vnarmed weaknes of one virgin
 570 alone, and helpeless, Is this the confidence?
 you gave me brother? el:bro: yes & keepe it still
 leane on it salfly, not a period
 shalbe vnsaid for me, against the threats (585)
 of

575

580

585

590

595

of malice, or of Sorcerie, or that powre
 w^{ch} erringe men call chaunce this J hould firme
 vertue may be assail'd but never hurte
 surpris'd by vniust force, but not enthrall'd,
 yea even that w^{ch} mischiefe meant most harme
 shall in the happie triall prove most glorie,
 but evill on it selfe shall back recoyle
 and mixe noe more with goodnesse, when at last
 gather'd like scum, and setl'd to it selfe
 it shalbe in eternall restless change
 selfe fed, and selfe consum'd, if this fayle
 the pillard firmament is rottennesse
 and earth's base built on stubble: but come lets on
 against the opposinge will, and arme of heav'n
 in thy sword iust sword be listad, vp,
 but for that damn'd magitian, let him be girt
 with all the grisley legions that troope
 vnder the sootie flagg of Acheron,
 Harpies, & Hydraes, or all the monstrous buggs
 twixt Africa and Inde, J'll finde him out
 and force him to restore his purchase back
 or drag him by the Curles, and cleave his scalpe
 downe to the hipps, Dem: Alas good ventrous youth
 J love the Courage yet, and bold emprise,
 but heere thy sword can doe thee little stead
 farr other armes, and other weapons must
 be.

575 of malice, or of Sorcerie, or that powre
 w^{ch} erringe men call chaunce this J hould firme
 virtue may be assail'd but never hurte
 surpris'd by vniust force, but not enthrall'd,
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 downe to the hipps, Dem: Alas good ventrous youth
 J love the Courage yet, and bold emprise,
 but heere thy sword can doe thee little stead (610)
 farr other armes, and other weapons must
 be

600

So those that quell the might of hellish Charmes,
 he with his bare wand can vnthred thy ioynts
 and crumble all thy sinewes, *El:bro: why prithee*
 how durst thou then approach soe neere,
 unto mine this relation; *Dem: Care, & vtmost shifts*

605

how to secure the lady from surprisall
 brought to my mynd a certaine shepheard lad
 of smale regard to see to, yet well skill'd
 in every vertuous plant, and healinge herbe
 that spreades her verdant leafe to th' morninge ray,

610

he lov'd me well, and oft would begge me singe,
 when J did, he outspoke tender & gentle
 would sit, and hearken even to extasie
 and in requitall open his letherne scrip.

615

And shew me simples of a thousand names
 tellinge their strange, and vigorous faculties,
 amongst the rest a smale vnsightly roote
 but of diuine effect, he cull'd me out
 to use with darkish and had prickles on it,
 he call'd it Hemony, and gave it me.

620

and bad me keepe it as of soveraigne vse
 against all anchauntments, mildew blast, or dampes
 or gastlie furies apparition,

625

J purst it vp, but little reckoninge made
 till now that this extremitie compell'd,
 I find it true, for by this meanes

- 600 be those that quell the might of hellish Charmes,
 he with his bare wand can vnthred thy ioynts
 and crumble all thy sinewes, *El:bro: why prithee*
 shepheard
 how durst thou then approach soe neere, (615)
 as to make this relacian; *Dem: Care, & vtmost shifts*
 605 how to secure the lady from surprisall
 brought to my mynd a certaine shepheard lad
 of smale regard to see to, yet well skill'd
 in every vertuous plant, and healinge herbe (620)
 that spreades her verdant leafe to th' morninge ray,
 610 he lov'd me well, and oft would begge me singe,
 when J did, he on the tender grasse [J written over he]
 would sit, and hearken even to extasie

- and in requitall open his letherne scrip, (625)
 and shew me simples of a thousand names
 615 tellinge their strange, and vigorous faculties,
 amongst the rest a smale vnsightly roote
 but of diuine effect, he cull'd me out (630)
 the leafe was darkish, and had prickles on it, (637)
 he call'd it Hemony, and gave it me,
 620 and bad me keepe it as of soveraigne vse
 against all anchauntments, mildew blast, or dampes,
 or gastlie furies apparition, (640)
 J purst it vp, but little reckoninge made
 till now that this extremitie compell'd,
 625 but now J finde it true, for by this meanes
 J knew

630

635

640

645

I knew the foule Enchaunter, though disguis'd
 entered the very lymetwigg of his spells
 and yet came off, if you have this about you
 (as J will give you when wee goe) you may
 boldly assaulte the Negromancers hall,
 where if he be, with dauntlesse hardy-hood
 and brandish the blade rushe on him, breake his glasse
 and shed the lussious Liquor on the ground,
 but cease his wand, though he and his curst crew
 fierce signe of battaile make, and menace high
 or like the sonn of Vulcan vomitt smoake
 yet will they soone retire, if he but shrinke.
 Thirsis leade on apace, I followe thee
 and some good Angell beare a shield before vs.

The Sceane changes to a stately pallace set out with
 manner of deliciousness, tables spread with all dainties
 Comus appeares wth his rabble, and the lady set in an
 enchanted chayre, to whome he offers his glasse
 w^{ch} she puts by, and goes about to rise.

Alas! the lady sit, if I but wave this wand
 your nerves are all chain'd vp in alabaster
 and you a statue; or as Daphne was
 roote bound, that fled Apollo. La: foole doe not boast
 thou canst not touch the freedome of my mynde
 with all thy charmes, although this corporall rind
 thou hast immanac'l'd, while heav'n sees good,
 Why are you vext ladie, why doe you frowne

heere

- J knew the foule Enchaunter, though disguis'd
 entered the very lymetwigg of his spells (645)
 and yet came off, if you have this about you
 (as J will give you when wee goe) you may
 630 boldly assaulte the Negromancers hall,
 where if he be, with dauntlesse hardy-hood
 and brandisht blade, rushe on him, breake his glasse (650)
 and shed the lussious liquor on the ground,
 but cease his wand, though he and his curst crew
 635 fierce signe of battaile make, and menace high
 or like the sonn of Vulcan vomitt smoake
 yet will they soone retire, if he but shrinke. (655)
 El:bro Thirsis leade on apace, I followe thee
 and some good Angell beare a shield before vs.

- The Sceane changes to a stately pallace set out wth all manner
 manner of deliciousness, tables spred with all dainties
 Comus appeares wth his rabble, and the lady set in an
 enchanted chayre, to whome he offers his glasse
 w^{ch} she puts by, and goes about to rise./
 640 Co: Nay ladye sit, if J but wave this wand (658)
 your nerves are all chain'd vp in alabaster
 and you a statue, or as Daphne was (660)
 roote bound, that fled Apollo. La: foole doe not boast
 645 thou canst not touch the freedome of my mynde
 with all thy charmes, although this corporall rind
 thou hast immanac'l'd, while heav'n sees good,
 Co: Whye are you vext ladie, why doe you frowne (665)
 heere

650

655

660

665

670

heere dwell noe frownes, nor anger, from these gates
 sorrowe flies farr, see heere be all the pleasures
 that fansie can begett on youthfull thoughts
 when the fresh blood grows lively, and returnes
 briske as the Aprill budds in primrose season.
 and first behould this cordiall Julep, heere
 that flames, and dances in his christall bounds,
 with spiritts of baulme, and fragrant sirrops mixt;
 Not that Nepenthes wth the wife of Thone
 in Egipt gave to Jove-borne Hellena
 is of such power to stirre vp Joye as this
 to life, soe freindly, or soe coole too thirst,
 poore ladie thou hast neede of some refreshinge
 that hast been tired aldaye without repast,
 a timely rest hast wanted. heere fayre Virgin
 this will restore all soone; La: t'will not false traytor
 twill not restore the trueth and honestie
 that thou hast banisht from thy ~~thoughts~~ tongue wth lies,
 was this the Cottage, and the safe aboade
 thou touldst me of? what grim aspects are these?
 these ougley headed Monsters? Mercie guard me,
 hence with they brewd enchauntments, fowle deceiver
 were it a draffe for Juno, when she banquetts
 J would not taste thy treasonous offer, none
 but such as are good men;[?] can give good things,
 and that w^{ch} is not good, is not delitious
 to a well govern'd and wise appetite;

heere dwell noe frownes, nor anger, from these gates
 sorrowe flies farr, see heere be all the pleasures
 650 that fansie can begett on youthfull thoughts
 when the fresh blood grows lively, and returnes
 briske as the Aprill budds in primrose season. (670)
 and first behould this cordiall Julep, heere
 that flames, and dances in his christall bounds,
 655 with spiritts of baulme, and fragrant sirrops mixt;
 Not that Nepenthes wth the wife of Thone
 in Egipt gave to Jove-borne Hellena (675)
 is of such power to stirre vp Joye as this
 to life, soe freindly, or soe coole too thirst, (677)
 660 poore ladie thou hast neede of some refreshinge
 that hast been tired aldaye without repast, (687)

a timely rest hast wanted. heere fayre Virgin
 this will restore all soone; La: t'will not false traytor
 twill not restore the trueth and honestie (690)
 665 that thou hast banisht from thy ~~thoughts~~ tongue wth lies,
 was this the Cottage, and the safe aboade
 thou touldst me of? what grim aspects are these?
 these ougley headed Monsters? Mercie guard me,
 hence with they brewd enchauntments, fowle deceiver (695)
 670 were it a draffe for Juno, when she banquetts (700)
 J would not taste thy treasonous offer, none
 but such as are good men;[?] can give good things,
 and that w^{ch} is not good, is not delitious
 to a well govern'd and wise appetite; Co:

675

O foolishnes of men, that lend their eares
 to those budge Doctors of the Stoick furr
 and fetch their precepts from the Cinick tub
 praisinge the leane, and shallow abstinence.

680

wherefore did nature power her bounties furth
 with such a full, and vnwithdraweing hand,
 coveringe the eare with odours, fruits and flocks
 throngeing the seas with spawne innumerable
 but all to please, and sate the Curious tast,

685

and set to worke millions of spinninge wormes
 that in their Greene Shoppes, weave the smoothe-haired silke
 to deck her sonnes, and that noe corner might
 be vacant of her plentie, in her owne loynes
 she hutch't th'all worshipt oare, and pretious gems

690

to store her children with if all the world
 should in a pet of temperance, feede on pulse
 drinke the cleere streame, and nothinge weare but freeze
 th'allgiver would be vnthank't, would be vnprais'd
 not halfe his riches knowne, and yet despis'd
 and wee should serve him as a grudgeinge Master,

695

as a penurious niggard of his wealth
 and live like natures bastards, not her sonnes,
 who would be quite surcharg'd wth her owne waite
 and strangl'd with her vast fertillitie,
 th'earth cumberd, and the wing'd ayre dark'd wth plumes

700

the heards would overmultitude their Lords
 the sea orefraught would swell, and th'vnsaught diamonds
 would

- 675 Co: O foolishnes of men, that lend their eares (705)
 to those budge Doctors of the Stoick furr
 and fetch their precepts from the Cinick tub
 praisinge the leane, and shallow abstinence;
 680 wherefore did nature power her bounties furth (710)
 with such a full, and vnwithdraweing hand,
 coveringe the earth with odours, fruits and flocks
 throngeing the seas with spawne innumerable
 but all to please, and sate the Curious tast,
 and set to worke millions of spinninge wormes
 685 that in their Greene shoppes, weave the smoothe[?]-haired silke
 to deck her sonnes, and that noe corner might (716)
 be vacant of her plentie, in her owne loynes
 she hutch't th'all worshipt oare, and pretious gems

- to store her children with if all the world
 690 should in a pet of temperance, feede on pulse (720)
 drinke the cleere streame, and nothinge weare but freeze
 th'allgiver would be vnthank't, would be vnprais'd
 not halfe his riches knowne, and yet despis'd
 695 and wee should serve him as a grudgeinge Master, (725)
 as a penurious niggard of his wealth
 and live like natures bastards, not her sonnes,
 who would be quite surcharg'd wth her owne waite
 and strangl'd with her vast fertillitie,
 th'earth cumberd, and the wing'd ayre dark'd wth plumes
 700 the heards would overmultitude their Lords (730)
 the sea orefraught would swell, and th'vnsaught diamonds
 would

705

710

715

720

725

would soe emblaze, with starrs, that they belowe
 would growe enur'd to light, and come at last
 to gaze vpon the sunn with shameles browes.
 If had not thought to have vnlockt my lipps
 in this vnhalloved ayre, but that this Jugler
 would thinke to charme my Judgement, as my eyes
 obtruding false rules prank't in reasons garbe.
 I hate when vice can boult her arguments
 and vertue has noe tongue to check her pride.
 Imposter doe not charge most innocent nature
 as if she would her children should be riotous
 with her abundance, she good Chateresse
 means her provision onely to the good,
 that live accordinge to her sober lawes,
 and holy dictate of spare temperance.
 If every Just man that now pynes with want
 had but a moderate and beseeching share
 of that w^{ch} leudly-pamper'd luxurie
 now heap's vpon some fewe, with vast excesse
 nature full blessinge, would be well dispenst
 in vnsuperflous even proportion,
 and she noe whit encomberd with her store:
 and then the giver would be better thank't
 his praise due payed, for swinish gluttonie
 neere looks to heav'n, amidst his gorgeous feasts
 but wth beesotted base ingratitude
 cranes, and blasphemous his feeder, Co: Come, noe more
 this

would soe emblaze with starrs, that they belowe
 would growe enur'd to light, and come at last
 to gaze vpon the sunn with shameles browes.

- 705 la: J had not thought to have vnlockt my lipps (735)
 in this vnhalloved ayre, but that this Jugler (755)
 would thinke to charme my Judgement, as my eyes
 obtruding false rules prank't in reasons garbe. [probably a
 J hate when vice can boult her arguments blot]
 710 and vertue has noe tongue to check her pride. (760)
 Imposter doe not ~~thinke~~ charge most innocent nature
 as if she would her children should be riotous
 with her abundance, she good Chateresse
 means her provision onely to the good,
 715 that live accordinge to her sober lawes, (765)

and holy dictate of spare temperance.

- If every Just man that now pynes with want
 had but a moderate and beseeching share
 of that w^{ch} leudly-pamper'd luxurie
 720 now heap's vpon some fewe, with vast excesse (770)
 nature full blessinge, would be well dispenst
 in vnsuperflous even proportion,
 and she noe whit encomberd with her store:
 and then the giver would be better thank't
 725 his praise due payed, for swinish gluttonie (775)
 neere looks to heav'n, amidst his gorgeous feasts
 but wth beesotted base ingratitude
 cranes, and blasphemous his feeder, Co: Come, noe more
 this (778-805)

730

toye is meere morrell babble and direct
 against the Canon lawes of our foundation
 I must not suffer this; yet tis but the lees
 and setlinge of a mellancholy bloud,

735

But this will cure all streite, one sip of this
 will bath the drooping spiritts in delight
 beyond the blisse of dreames. bewise, and tast;
 The brothers rushe in with swords drawne, wrest his glasse
 of liquor out of his hand, and breake it against the ground
 his counte make signe of resistance, but are all driven in,
 the Demon is to come in with the brothers.

740

B. What have yee left the false Inchaunter scape?
 O yee mistooke, yee should have snatcht his wand,
 and bound him fast, without his rod reverst
 and backward mutters of disseveringe power
 wee cannot free the lady that sitts heere
 in stonie fetters fixt, and motionlesse.

745

yet staye; be not disturb'd, nowe J bethinke me
 some other meanes I haue that may be used
 wth once of Millobeus (or Millebeus) old J learnt
 the soothest shepheard that ere pipt on playnes

750

There is a gentle Nimphe not farr from hence
 that wth moist Curbe, swayes the smoothe seaverne streame,
 Sabrina is her name, a virgin pure,
 whilome she was the daughter of Locrine
 whoe had the scepter from his father [e & r mixed] Brute.
 she guiltlesse dam'sell, flyinge the mad pursuite
 of her

- 730 this is meere morrell babble, and direct
 against the Canon lawes of our foundation
 J must not suffer this; yet tis but the lees
 and setlinge of a mellancholy bloud,
 But this will cure all streite, one sip of this
 will bath the drooping spiritts in delight
 735 beyond the blisse of dreames. bewise, and tast;
 The brothers rushe in with swords drawne, wrest his glasse
 of liquor out of his hand, and breake it against the ground
 his rowle make signe of resistance, but are all driven in,
 the Demon is to come in with the brothers.
 De: What have yee left the false Inchaunter scape? (813)
 O yee mistooke, yee should have snatcht his wand,
 and bound him fast, without his rod reverst (815)

- 740 and backward mutters of disseveringe power
 wee cannot free the lady that sitts heere
 in stonie fetters fixt, and motionlesse.
 yet staye, be not disturb'd, nowe J bethinke me
 some other meanes I haue that may be used (820)
 wth once of Millobeus (or Millebeus) old J learnt
 the soothest shepheard that ere pipt on playnes
 745 There is a gentle Nimphe not farr from hence
 that wth moist Curbe, swayes the smoothe seaverne streame,
 Sabrina is her name, a virgin pure, (825)
 whilome she was the daughter of Locrine
 750 whoe had the scepter from his father [e & r mixed] Brute.
 she guiltlesse dam'sell, flyinge the mad pursuite
 of her

of her enraged stepdame Gwendolen
 commended her faire innocense to the floud,
 that stayd her flight with his Crosse floweing course,
 the water nymphs that in the bottom playd
 755 hold up their peacocke wrists, and tooke her in
 beaurage her strait to aged Nereus hall
 or her piteous of her woes, reard her lanke head
 and gave her to his daughters to imbathe
 760 in nectar'd lavers strowd with Asphodill
 and through the portch and inlet of each sence
 dropt in abrosiall oyles, till she revived
 and vnderwent a quick immortal change
 765 made goddess of the River. still she retaines
 her maiden gentleness, and ofte at Eve
 visitts the heards along the twilight meadowes
 helpinge all vrchin blasts, and ill luck signes
 that the shrewd medlinge Elfe delights to make,
 for w^{ch} the shepheards at their festivalls
 770 Carroll her goodnes loud in rustick layes
 and throwe sweete garland wreaths into her streame
 of pancies, pinkes, and guady daffadils
 and, as the ould swayne said, she can vnlock
 the claspinge Charme, and thawe the numminge spell
 775 if she be right invok'd in warbled songe:
 for maydenhood she loves, and wilbe swifte
 to hye

of her enraged stepdame Gwendolen
 commended her faire innocense to the floud, (830)
 that stayd her flight with his Crosse floweing course,
 755 the water nymphs that in the bottom played
 held up their peacocke wrists, and tooke her in
 beaurage her strait to aged Nereus hall
 or her piteous of her woes, reard her lanke head (835)
 and gave her to his daughters to imbathe
 760 in nectar'd lavers, strowd with Asphodill
 and through the portch and inlet of each sence
 dropt in abrosiall oyles, till she revived
 and vnderwent a quick immortal change (840)
 made goddess of the River. still she retaines

765 her maiden gentleness, and ofte at Eve
 visitts the heards along the twilight meadowes
 helpinge all vrchin blasts, and ill luck signes
 that the shrewd medlinge Elfe delights to make, (845)
 for w^{ch} the shepheards at their festivalls (847)
 770 Carroll her goodnes loud in rustick layes
 and throwe sweete garland wreaths into her streame
 of pancies, pinkes, and guady daffadils (850)
 [may be .
 after daffadils but not certain]
 and, as the ould swayne said, she can vnlock
 the claspinge Charme, and thawe the numminge spell
 775 if she be right invok'd in warbled songe:
 for maydenhood she loves, and wilbe swifte
 to ayde

to hyde a Virgyn in such as was her selfe
 (in hard besettinge neede) this will I trie
 And add the power of some adiuuring verse.
 Songe.

780

Sabrina faire

785

listen where thou art sittinge
 vnder the glassie, coole, translucent wave
 in twisted braides of lillies knitting
 the loose traine of thy Amber-droppinge haire;
 listen for deere honors sake
 Goddess of the silver lake
 listen & save.

The verse to singe or not.

790

795

800

listen and heere to vs
 in name of greate Oceanus,
 by th'earth-shakinge Neptunes mace,
 and Tethis grave maiestick pace,
 by hoarie Nereus wrinckled looke,
 and the Carpathian wizards hooke,
 by scalie Tritons windinge shell,
 and ould sooth-sayinge Glaucus spell,
 by Lewcothoas lovely hands,
 and her sonne that rules the strands,
 by Thetis tinsel-slipperd feete,
 and the songs of sirens sweete,
 by dead Parthenopes deare tombe,

And

- to ayde a Virgin such as was her selfe (855)
 (in hard besettinge neede) this will I trie
 and add the power of some adiuuring verse./
 Songe./
 780 Sabrina faire (858)
 listen where thou art sittinge
 vnder the glassie, coole, translucent wave (860)
 in twisted braides of lillies knitting
 the loose traine of thy Amber-droppinge haire;
 785 listen for deere honors sake
 Goddess of the silver lake
 Listen & save./ (865)
 The verse to singe or not.
 listen and appeare to vs (866)

- in name of greate Oceanus,
 790 by th'earth-shakinge Neptunes mace,
 and Tethis grave maiestick pace,
 El bro: by hoarie Nereus wrinckled looke, (870)
 and the Carpathian wizards hooke,
 2 bro: by scalie Tritons windinge shell,
 795 and ould sooth-sayinge Glaucus spell,
 El br: by Lewcothoas lovely hands,
 and her sonne that rules the strands, (875)
 2 bro: by Thetis tinsel-slipperd feete,
 and the songs of sirens sweete,
 800 El br: by dead Parthenopes deare tombe,
 and

805

and fayer Ligeas golden Combe,
 wherewith she sitts on diamond rocks,
 sleekeinge her soft alluringe locks,
 By all the Nymphes of nightly mince,
 vpon thy streames with wilie glau[n]ce,
 rise, rise, and heave thy rosie head,
 from thy Corall paven bed,
 and bridle in thy headlonge wave,
 till thou our summons answered have,

810

Listen & save.

Sabrina rises attended by the water nymphes
 and sings.

815

By the rushie fringed banke
 where growes the willow, and the Osier danke
 my slydinge Charriott staves,
 Thick sett with Agate, and the Azur'd sheene
 Of Turkiss blew, and Emerald greene
 that in the Channell straves,

820

Whilst from of the waters fleete
 thus I rest my printles feete
 ore the Couslips head
 that bouds not as I tread
 gentle swayne at thy request
 I am heere.

and fayer Ligeas golden Combe,
 wherewith she sitts on diamond rocks,
 sleekeinge her soft alluringe locks,
 De: By all the Nymphes of nightly dau[or n]nce,
 805 vpon thy streames with wilie glau[or n]nce,
 rise, rise, and heave thy rosie head,
 from thy Corall paven bed,
 and bridle in thy headlonge wave,
 till thou our summons answered have,

810

Listen & save.

Sabrina rises attended by the water nymphes
 and sings./

(880)

(885)

By the rushie fringed banke (889)
 where growes the willow, and the Osier danke (890)

my slydinge Charriott staves,
 Thick sett with Agate, and the Azur'd sheene
 815 Of Turkiss blew, and Emerald greene
 that in the Channell straves,

Whilst from of the waters fleete (895)
 thus I rest my printles feete
 ore the Couslips head

820 that bouds not as I tread
 gentle swayne at thy request
 I am heere

(900)

De:

(Goddess deere
 825 Wee ymple thy powerfull hand
 to vndoe the Charmed band
 of true virgin heere distrest
 through the force and through the wile
 of vnblest inchaule or ninters vile.
 830 Shepheard tis my office best
 to helpe ensnared Chastitie;
 brightest lady looke on me,
 thus I sprinkle on this brest
 drops that from my fountayne pure
 835 I have kept of pretious Cure,
 thrice vpon thy fingers tip,
 thrice vpon thy rubied lip,
 next this marble venom'd seate
 840 smeard with gums of gluttonous heate
 I touch with chaste palmes, moist, & could
 now the spell hath lost his hold
 and I must hast, ere morninge howre
 to waite in Amphitrites bower
 845 Virgin daughter of Locrine
 sprung of old Anchises lyne,
 may thy brimmed waves for this
 their full tribute never misse
 from a thousand pettie rills
 that tumble downe the snowie hills

Sabrina Descends and
 the lady rises out
 of her seate.

summer

De: Goddess deere
 825 Wee ymple thy powerfull hand
 to vndoe the Charmed band
 of true virgin heere distrest
 through the force and through the wile
 of vnblest inchaule or ninters vile.
 830 Sab: Shepheard tis my office best
 to helpe ensnared Chastitie,
 brightest lady looke on me,
 thus I sprinkle on this brest
 drops that from my fountayne pure
 I have kept of pretious Cure,
 835 thrice vpon thy fingers tip,
 thrice vpon thy rubied lip,

(901)

(905)

(910)

840 next this marble venom'd seate
 smeard with gums of gluttonous heate
 I touch with chaste palmes, moist, & could
 now the spell hath lost his hold
 and I must hast, ere morninge howre
 to waite in Amphitrites bower

(915)

(920)

845 De: Virgin daughter of Locrine
 sprung of old Anchises lyne,
 may thy brimmed waves for this
 their full tribute never misse
 from a thousand pettie rills
 that tumble downe the snowie hills

Sabrina descends and
 the lady rises out
 of her seate. [he is
 not certain]

(925)

summer

850

Summer, Drouth, or singed aire
 never scortch thy tresses fayer
 nor wett Octobers torrent floud
 thy molten Cristall fill with mud
 may thy billowes rowle a shoare
 the beryll and the goulden Oare
 may thy loftie head be Crownd
 with many a towre, and terrace round
 and heere and there thy bankes vpon
 with groves of mirhe and Cynamon.

855

860

865

870

Come ~~lady~~ ^{sister} while heav'n lends vs grace
 let vs fly this cursed place
 least the Sorcerer vs intice
 wth some other newe device,
 not a wast or needles sound
 till wee come to holier ground
 I shalbe your faithfull guide
 through this gloomie Covert wide,
 and not many furlongs thence
 is your fathers residence,
 where this night are met in state
 many a freind to gratualte
 his wisht presence, and beside
 all the swaynes that neere abide

songe ends

with

- 850 Summer, drouth, or singed aire [1st, is doubtful]
 never scortch thy tresses fayer
 nor wett Octobers torrent floud
 thy molten Cristall fill with mud (930)
 may thy billowes rowle a shoare
 the beryll and the goulden Oare
 855 may thy loftie head be Crownd
 with many a towre, and terrace round
 and heere and there thy bankes vpon (935)
 with groves of mirhe and Cynamon.
 sister
 El bro: Come ~~lady~~ ^{sister} while heav'n lends vs grace
 860 let vs fly this cursed place

- least the Sorcerer vs intice
 wth some other newe device, (940)
 not a wast or needles sound
 till wee come to holier ground
 865 De: I shalbe your faithfull guide
 through this gloomie Covert wide,
 and not many furlongs thence (945)
 is your fathers residence,
 where this night are met in state
 870 many a freind to gratualte
 his wisht presence, and beside
 all the swaynes that neere abide (950)
 with

875

with jigge, and rurall daunce resort
 wee shall catch them at this sport
 and our suddaine Cominge there
 will double all their mirth, and cheere,
 come let vs hast the starrs are high
 but night sitts Monarch, yet in the mid skye

The scene changes then is presented Ludlow towne
 and the Presidents Castle, then come in Countie
 daunces, and the like &c, towards the end of these
 sports the demon with the 2 brothers and the
 ladye come in. the spiritt singes.

880

Back shepherds, back enough vs playe
 till next sunshine holy daye
 heere be without duck, or nod
 of other trippings to be trod
 of lighter toes, and such court guise
 as Mercurie did first devise
 with the mincinge Driades
 on the lawnes, and on the leas

885

2 songes presents them to their father & mother
 Noble Lord and Lady bright
 I have brought yee new delight
 heere behould soe goodly growne

three

875

with Jiggs, and rurall daunce resort
 wee shall catch them at this sport,
 and our suddaine Cominge there
 will double all their mirth, and cheere,
 el br: come let vs hast the starrs are high
 but night sitts Monarch, yet in the mid skye (955)

The scene changes then is presented Ludlow towne
 and the Presidents Castle, then come in Countie
 daunces, and the like &c, towards the end of these
 sports the demon with the 2 brothers and the
 ladye come in. the spiritt singes./

Back shepherds, back, enough your playe (957)

880 till next sunshine holy daye
 heere be without duck, or nod
 other trippings to be trod (960)
 of lighter toes, and such court guise
 as Mercurie did first devise
 885 with the mincinge Driades
 on the lawnes, and on the leas

2 songes presents them to their father & mother./
 Noble Lord and Lady bright
 I have brought yee new delight (965)
 heere behould soe goodly growne

three

890

three fayer branches of your owne
 Heav'n hath timely tri'd their youth
 their faith their patience, and their truth
 and sent them heere through hard assaies
 wth a Crowne of death lesse praise.

895

to triumphe in victorious Dau[or n]nce
 ore sensuall folly and Intemperance

They Dau[or n]nce, the Dau[or n]nces all ended the
 Dæmon singes or sayes.

900

Now my taske is smoothly done
 I can flye or I can run
 quickly to the earths greene end
 where the bow'd welkin slow doeth bend,
 and from thence can soare as soone
 to the Corners of the Moone
 Mortalls that would follow me.

905

Love vertue, she alone is free
 she can teach you how to clyme
 higher then the sphearie chime
 or if vertue feeble were
 Heaven it selfe would stoope to her
 Finis

- 890 three fayer branches of your owne
 Heav'n hath timely tri'd their youth
 their faith their patience, and their truth
 and sent them heere through hard assaies
 wth a Crowne of death lesse praise
 895 to triumphe in victorious Dau[or n]nce
 ore sensuall folly and Intemperance
 They dau[or n]nce, the dau[or n]nces all ended the
 Dæmon singes or sayes.
 Now my taske is smoothly done
 J can flye or I can run

(970)

(974)

(1011)

- quickly to the earths greene end
 900 where the bow'd welkin slow doeth bend,
 and from thence can soare as soone
 to the Corners of the Moone
 Mortalls that would follow me
 love vertue, she alone is free
 905 she can teach you how to clyme
 higher then the sphearie chime
 or if vertue feeble were
 Heaven it selfe would stoope to her
 Finis

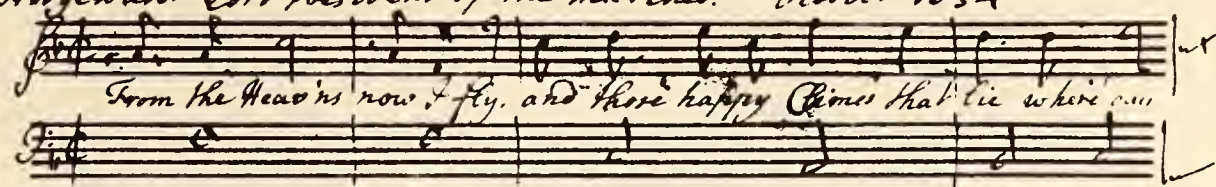
(1015)

(1020)

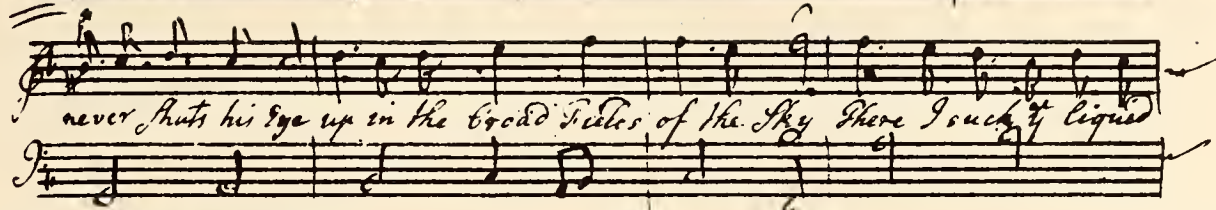
THE BRITISH MUSEUM MANUSCRIPT OF THE FIVE SONGS OF A MASK

WHATEVER MUSIC MAY HAVE BEEN EMPLOYED in the original production of *A Mask (Comus)* at Ludlow Castle on 29 September 1634, only the five songs are still in existence. These exist in two different manuscript copies, the one, said to be Lawes' own copy, was so far as is known, and still may be, the property of the 'Misses Church of Beaconsfield' according to Foss. The other copy is British Museum Additional Manuscript 11,518. The first has been unavailable for reproduction because of war conditions. The second is reproduced and transcribed by permission of the British Museum, as the songs contain a version of the words that may be as old as the first printed edition. Foss states that he collated the two manuscripts, and that the words of the two differ less than the music. Aside from deletions, these words offer about the same version of the text as 1637, 1645, and the *Trinity College Manuscript*. The two music manuscripts are most valuable for their music, not for their words.

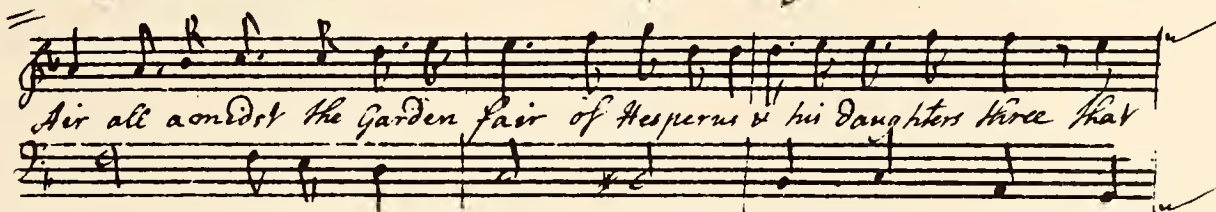
*Five songs Set for a Mask presented at Ludlow Castle, before the Earl of
Bridgewater Lord President of the Marches. October 1684*



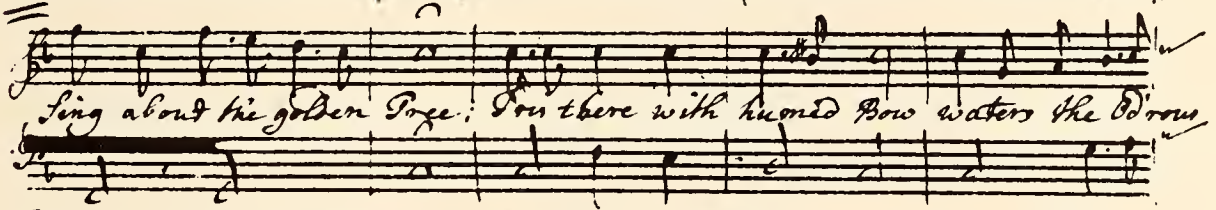
From the Heav'ns now I fly, and those happy Climes that lie where day



never shuts his eye up in the broad Fields of the Sky There I suck the liquid



Air all amidst the Garden fair of Hesperus & his Daughters three that



Sing about the golden Tree; For there with humid Bow waters the Od'rous



Banks that blow Flowers of more mingled Hew than her purpled

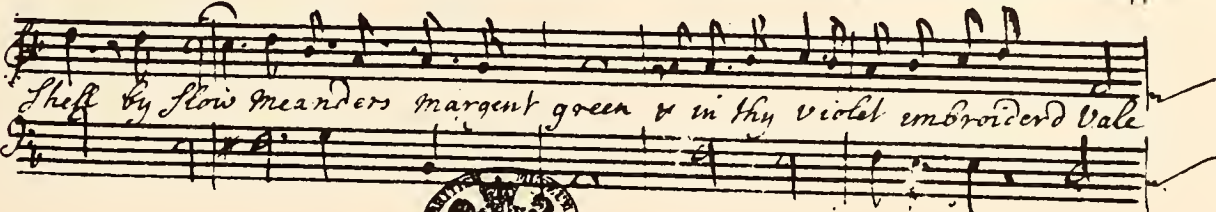


Scarfe can shew Beds of Hyacinths & Roses where many a Cherub soft repose.

2



Sweet Echo sweetest Nymph that liv'st unseen within thy Airy



Shell by slow Meanders margent green & in thy violet embroiderd Vale



From the Heav'ns now I fly,
and those happy Climes that lie
where day never shuts his Eye
up in the broad Fields of the Sky
5 There I suck the liquid Air
all amidst the Garden fair
of Hesperus & his daughters three
that sing about the golden Tree;
Iris there with humid Bow

(975)

(980)

(982)

(991)

10 waters the Od'rous Banks that blow
Flowers of more mingled Hew
than her purpled Scarfe can shew
Beds of Hyacinths & Roses
2 sweet Echo sweetest Nymph that liv'st unseen.
within thy Airy shell
by slow Meanders margent green
& in thy violet embroiderd Vale

(994)

(997)

(998)

(229)

where the Love lorn Nightingale nightly to thee her sad song mourneth well

Canst thou not tell me of a gentle Pair that liketh thy Narcissus are

O if thou have hid them in some flowry Cave tell me but where sweet

Queen of Pity Daughter of the Sphere So mayst thou be Trans-

planted to the Skyes & hold a Counterpoint to all Heavns Harmonies

3 Sabrina Sabrina fair Listen where thou art sitting under

the glassy cool translucent wave in twisted braids of Lillies knitting the

loose Tress of thy Amber dropping Hair Listen for dear Honours sake

- 5 where the Love lorn Nightingale
nightly to thee her sad song mourneth well
Canst thou not tell me of a gentle Pair
that liketh thy Narcissus are
O if thou have
10 hid them in some flowry Cave
tell me but where
sweet Queen of Pity Daughter of the Sphere

(235)

(240)

- So may'st thou be Transplanted to the Skyes
& hold a Counter point to all Heav'ns Harmonies
3 Sabrina Sabrina fair
Listen where thou art sitting
under the glassy cool translucent wave
in twisted braids of Lillies knitting
5 the loose Train of thy Amber dropping Hair,
Listen for dear Honours sake

(858)

(860)

4 Goddess of the silver Lake Listen Listen Listen and save.
Back shepherds, Back enough your play till the next sunshine
Holiday Here be without Duck or Nod other trippings to be trod
of lighter Toes & such Court Guise as Mercury did first devise to mincing
Dryades o're the Lawns & o're the Leas Noble Lord & Lady
bright I have brought you new delight Here behold so goodly grown
5 Three fair Branches of your own Heav'n hath timely try'd their Youth their
Faith their Patience & their Truth and sent them here thro' hard Assays

Goddess of the silver Lake
Listen Listen Listen and save.

(865)

- 4 Back shepherds, Back enough your play
till the next sunshine Holiday
Here be without Duck or Nod
other trippings to be trod
5 of lighter Toes & such Court Guise
as Mercury did first devise
with the mincing Dryades

(957)

(960)

o're the Lawns & o're the Leas
2 part Noble Lord & Lady bright

(965)

- 10 I have brought you new delight
Here behold so goodly grown
these fair Branches of your own
Heav'n hath timely try'd their Youth
their Faith their Patience & their Truth
15 and sent them here thro' hard Assays

(970)

with a Crown of Deathless Praise to triumph in victorious Dance

o're sensual Folly and Intemperance

Now my Task is smoothly done I can fly or I can run quickly to the

Earths green end where the bow'd Welkin slow doth bend and from thence can soar as

soon to the corners of the Moon Mortals that would follow me Love

higher than the sphæry chime she can teach you how to climb higher

Or if Virtue feeble were Heav'n its

Self would stoop to Her. Henry Lawes.

with a Crown of Deathless Praise
 to triumph in victorious Dance
 o're sensual Folly and Intemperance.
 5 Now my Task is smoothly done
 I can fly or I can run
 quickly to the Earths green end
 where the bow'd Welkin slow doth bend
 5 and from thence can soar as soon

(974)
 (1011)

(1015)

to the corners of the Moon
 Mortals that would follow me
 love Virtue she alone is free
 she can teach you how to climb
 10 higher than the sphæry chime
 Or if Virtue feeble were
 Heav'n its Self would stoop to Her. Henry Lawes. (1020)

LYCIDAS

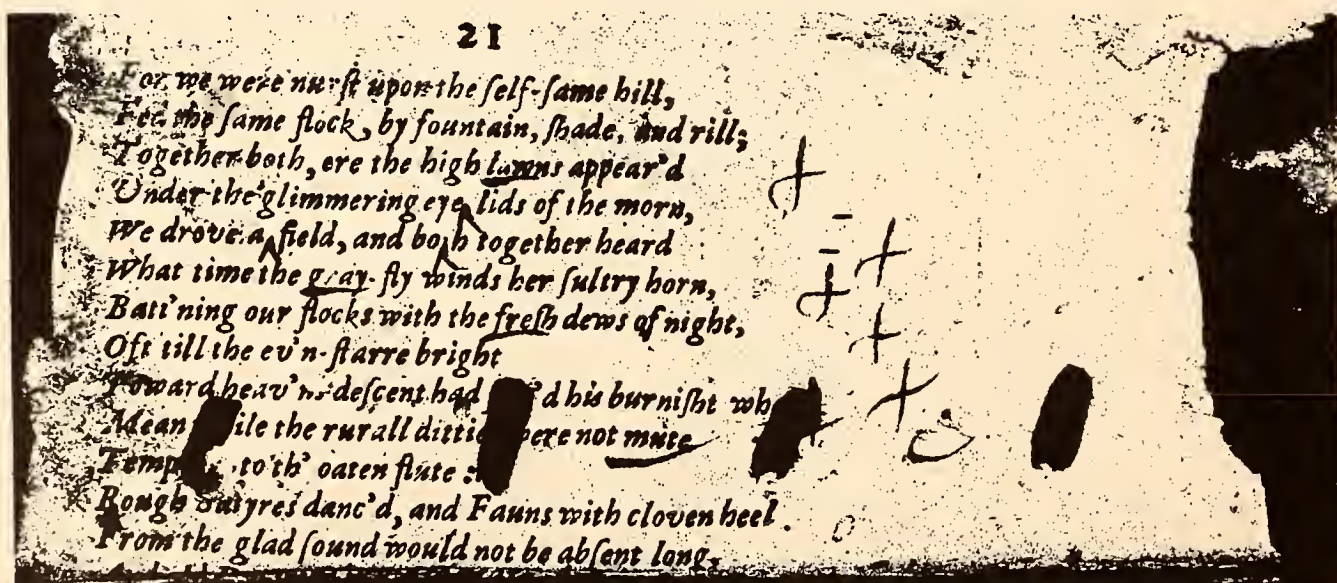
(1638)

LYCIDAS—1638

THE POEM *Lycidas* first appeared in a volume entitled *JUSTA/ EDVARDO KING/ naufrago,/ . . .* printed at Cambridge by Thomas Buck and Roger Daniel in 1638. The book is about as rare today as *A Mask*, 1637. The volume opens with thirty-six pages of Latin and Greek poems, then, with new pagination but continuous signatures, and after the English title page, *Obsequies to/ the memorie/ of/ M^r Edward King,/ . . .*, come twenty-five pages of English poems. The final poem is *Lycidas*, which begins on page 20 and ends on page 25, and is signed J.M. The book was printed on cap paper in quarto gatherings. In the Illinois copy, signatures F₂-[F₃] carry a watermark much like Churchill number 525, the twin columns with grapes above and initials between the columns; G₂-[G₃] signatures carry a similar but perhaps not identical watermark; and H-[H₄] signatures carry a different version of the same design. The English poems occupy the twenty-five pages of the gatherings F through H in fours, and the half sheet I-[I₂]. Two copies which seem to have been corrected by Milton are still extant. The copy reproduced is the Illinois copy, supplemented by British Museum copy 1077.d.51.

LIST OF COPIES EXAMINED AND COLLATED

Original. Illinois copy. **Photostat and Film copies.** Bodleian: 302(2). British Museum: C.21.c.42; 1077.d.51 (unique copy with line 15 on page 20 unindented); 239.K.36. Cambridge University Library; Trinity College Library: VI.11.10¹; VI.10.46. Harvard: 14485.32. Huntington: 1638. New York Public: 1638. Texas: Wrenn. Wellesley. Yale: Elizabethan Club.



This fragmentary proof is the top of page 21, lines 23 to 35, of the poem. It is found today in the Cambridge University Library, pasted on the inner side of the back cover of *De Literis & Lingua Getarum . . .* Editore Bon. Vulcanio Burgensi, printed by Plantin in 1597. There are five corrections of letters, two insertions of the hyphen, one correction of punctuation, and one attempt at realignment, all but the last correction having been made in the printed copy.

20

Reason not limits them th^t weep,
 But bids them lanch into the deep;
 Tells us they not exceed, that drain
 In tears the mighty Ocean;
 Nor all that in these tears are found
 As in a generall deluge drown'd.

T. Norton.

20

Reason not limits them that weep,
 But bids them lanch into the deep;
 Tells us they not exceed, that drain
 In tears the mighty Ocean;
 Nor all that in these tears are found
 As in a generall deluge drown'd.

T. Norton.

Lycidas.

Y Et once more, O ye laurels, and once more,
 Ye myrtles brown, with ivy never-seere,
 I come to pluck your berries harsh and crude,
 And with forc'd fingers rude
 Shatter your leaves before the mellowing yeare. 5
 Bitter constraint, and sad occasion deare
 Compells me to disturb your season due:
 For Lycidas is dead, dead ere his prime,
 (Young Lycidas!) and hath not left his peere.
 Who would not sing for Lycidas? he knew 10
 Himself to sing, and build the lofty rhyme.
 He must not stole upon his watry biere
 Unwept, and welter to the parching wind
 Without the meed of some melodious tear.
 Begin then, Sisters of the sacred well 15
 That from beneath the seat of Jove doth spring;
 Begin, and somewhat loudly sweep the string:
 Hence with deniall vain, and coy excuse.
 So may some gentle Muse
 With lucky words favour my destin'd urn, 20
 And as he passes, turn
 And bid fair peace be to my sable shroud.

BRITISH MUSEUM copy 1077.d.51. Page 20.

Lycidas.

Y Et once more, O ye laurels, and once more,
 Ye myrtles brown, with ivy never-seere,
 I come to pluck your berries harsh and crude,
 And with forc'd fingers rude
 Shatter your leaves before the mellowing yeare. 5
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 So may some gentle Muse
 With lucky words favour my destin'd urn, 20
 And as he passes, turn
 And bid fair peace be to my sable shroud.

ALL OTHER COPIES EXAMINED Page 20.

The catchword **For** has been cut off in both photographs to permit printing together here.

4 *forc'd* The upright of the *d* is bent in all copies examined. 10 In Cambridge University copy and British Museum copy C.21.c.42. in margin is written 'well' to come between *he* and *knew*. The writing in both cases is probably Milton's own. 11 The right hand serifs of the right hand upright of the initial *H* are missing, and the upper one is missing in all the same initial letters in lines 12, 18, 57, 63, 69, 91, 104, 112, 113, 183, 187. There is an ink mark above the period at the end of the line in all copies examined. 14 The strange ink mark that looks like an exclamation mark, but probably is not, at the end of the line is present in all copies examined except British Museum copy 1077.d.51. 15 This line is indented in all copies examined except British Museum copy 1077.d.51. in which copy the line is set flush to the right hand margin of the other lines.

21

For we were nurst upon the self-same hill,
 Fed the same flock, by fountain, shade, and rill;
 Together both, ere the high lawns appear'd 25
 Under the glimmering eye-lids of the morn,
 We drove a-field, and both together heard
 What time the gray-fly winds her sultry horn,
 Batt'ning our flocks with the fresh dews of night,
 Oft till the ev'n-starre bright 30
 Toward heav'n's descent had slop'd his burnisht wheel:
 Mean while the rurall ditties were not mute
 Temper'd to th' oaten flute:
 Rough Satyres danc'd, and Fauns with cloven heel
 From the glad sound would not be absent long, 35
 And old Dametas lov'd to heare our song.
 But oh the heavy change, now thou art gone,
 Now thou art gone, and never must return!
 Thee shepherds, thee the woods, and desert caves
 With wild thyme and the gadding vine oregrown, 40
 And all their echoes mourn.
 The willows and the basil-copses green
 Shall now no more be seen
 Fanning their joyous leaves to thy soft layes.
 As killing as the canker to the rose, 45
 Or taint-worm to the meanling herds that graze,
 Or frost to flowers that their gay wardrobe wear;
 When first the white-thorn blowes;
 Such, Lycidas, thy losse to shepherds eare.
 Where were ye Nymphs, when the remorselesse deep 50
 Clos'd ore the head of your lord Lycidas?
 For neither were ye playing on the steep,
 Where the old Bards the famous Druids lie,
 Nor on the shaggie top of Mona high,
 Nor yet where Deva spreads her wisard streams: 55
 Ah me, I fondly dream!
 Had ye been there—for what could that have done?
 What could the Muse her self that Orpheus bore,

The

The first thirteen lines of this page exist on a scrap of paper as printer's proof. See page 346. 26 The ink mark between *eye-lids* and *of* is in all copies, though much fainter in British Museum copy 1077.d.51., but is not in the scrap of proof. 51 Again in Milton's hand probably but not certainly, in the margin is written 'Lov'd' for *lord* in Cambridge University copy and British Museum copy C.21.c.42.

22

The Muse her self, for her enchanting sonne ?
Whom universall nature did lament, 60
When by the rout that made the hideous rore
His goary visage down the stream was sent,
Down the swift Hebrus to the Lesbian shore.
Alas! what boots it with uncessant care
To tend the homely slighted shepherds trade, 65
And stridly meditate the thanklesse Muse?
Were it not better done as others do,
To sport with Amaryllis in the shade,
Hid in the tangles of Neera's hair?
Fame is the spurre that the clear spirit doth raise, 70
(That last infirmitie of noble mind)
To scorn delights, and live laborious dayes;
But the fair guerdon where we hope to find,
And think to burst out into sudden blaze,
Comes the blind Furie with th' abhorred shears, 75
And slits the thin-spun life; But not the praise,
Phebus repli'd, and touch'd my trembling eares.
Fame is no plant that growes on mortall soil,
Nor in the glistring foil
Set off to th' world, nor in broadrumour lies; 80
But lives, and spreads aloft by those pure eyes
And perfect witnesse of all-judging Jove:
As he pronounces lastly on each deed,
Of so much fame in heav'n expect thy meed.
Oh fountain Arethuse, and thou honour'd floud, 85
Smooth-sliding Mincius, crown'd with vocall reeds;
That strain I heard was of a higher mood.
But now my oar proceeds,
And listens to the herald of the sea
That came in Neptunes plea. 90
He ask'd the waves, and ask'd the felon winds,
What hard mishap hath doom'd this gentle swain?
And question'd every gust of rugged wings,
That blowes from off each beaked Promontorie:
They

64 *Alas!* The exclamation mark is roman here only in all copies examined. 67 *do*, In the handwriting that is probably Milton's, the margin of Cambridge University copy and British Museum copy C.21.c.42. contains the word 'use' to be substituted for *do*, 80 *broadrumour* No space in any copy examined.

23

They knew not of his storie; 95
 And sage Hippotades their answer brings,
 That not a blast was from his dungeon stray'd;
 The aire was calm, and on the level brine
 Sleek Panope with all her sisters play'd:
 It was that fatall and perfidious bark, 100
 Built in th' eclipse, and rigg'd with curses dark,
 That sunk so low that sacred head of thine.
 Next Chamus (reverend sire) went footing slow,
 His mantle hairie, and his bonnet sedge,
 Inwrought with figures dim, and on the edge 105
 Like to that sanguine flower inscrib'd with wo;
 Ah! who hath reft (quoit he) my dearest pledge?
 Last came, and last did go,
 The Pilot of the Galilean lake,
 Two massie keyes he bore of metalls twain, 110
 (The golden opes, the iron shuts amain)
 He shook his mitred locks, and stern bespake,
 How well could I have spar'd for thee, young swain,
 Enough of such as for their bellies sake
 Creep and intrude and climbe into the fold? 115
 Of o:her care they little reckoning make,
 Then how to scramble at the shearers feast,
 And shove away the worthy bidden guest.
 Blind mouths! that scarce themselves know how to hold
 A sheephooke, or have learn'd ought else the least 120
 That to the faithfull herdsmans art belongs!
 What reck's it them? what need they? they are sped;
 And when they list their lean and flashy songs
 Grate on their scrannel pipes of wretched straw,
 The hungry sheep look up, and are not fed, 125
 But swoln with wind, and the rank mist they draw,
 Rot inwardly, and foul contagion spread:
 Besides what the grimme wolf with privy paw
 Daily devoures apace, and little said.
 But that two-handed engine at the doore, 130
 I. Stands

112 *mitred* The *t* is either from a smaller font or much battered in all copies examined.

24

Stands ready to smite once, and smites no more.

*Return, Alpheus, the dread voice is past
That shrank thy streams; return, Sicilian Muse,
And call the vales, and bid them hither cast
Their bells, and flowrets of a thousand hues. 135
Ye valleys low, where the mild whispers use
Of shades and wanton winds and gushing brooks,
On whose fresh lap the swart starre sparsely looks,
Throw hither all your quaint enammell'd eyes,
That on the green turf suck the honied showres, 140
And purple all the ground with vernal flowers.
Bring the rathe primrose that forsaken dies,
The tufted crow-toe, and pale gessamine,
The white pink, and the pansie freakt with jeat,
The glowing violet, 145
The musk-rose, and the well-attir'd wood-bine,
With comslips wan that hang the pensive head,
And every flower that sad embroidery wears:
Bid Amaranthus all his beauty shed,
And daffadillies fill their cups with tears, 150
To strew the laureat herse where Lycid lies.
For so to interpose a little ease,
Let our frail thoughts dally with false surmise;
Ay me! whilst thee the shores and sounding seas
Wash farre away, where ere thy bones are hurl'd, 155
Whether beyond the stormy Hebrides,
Where thou perhaps under the humming tide
Visu'st the bottom of the monstrous world;
Or whether thou to our moist vomes deni'd,
Sleep'st by the fable of Bellerus old, 160
Where the great vision of the guarded mount
Looks toward Namancos and Bayona's hold;
Look homeward Angel now, and melt with ruth,
And, O ye dolphins, waft the haplesse youth.
Weep no more, wofull shepherds, weep no more; 165
For Lycidas your sorrow is not dead,*

Sunk

157 *humming* In Cambridge University copy and in British Museum copy C.21.c.42. in the same handwriting as before, 'whelming' is written in the margin and *humming* starred.

25

Sunk though he be beneath the watry floore:
So sinks the day-starre in the Ocean bed,
And yet anon repairs his drooping head,
And tricks his beams, and with new spangled ore 170
Flames in the forehead of the morning skie:
So Lycidas sunk low, but mounted high
Through the dear might of him that walk'd the waves;
Where other groves, and other streams along,
With Nectar pure his oazie locks he laves, 175
And heares the unexpressive nuptiall song;
There entertain him all the Saints above.
In solemn troupes and sweet societies,
That sing, and singing in their glory move,
And wipe the tears for ever from his eyes. 180
Now, Lycidas, the shepherds weep no more;
Henceforth thou art the Genius of the shore
In thy large recompense, and shalt be good
To all that wander in that perillous floud.
Thus sang the uncouth swain to th' oaks and rills, 185
While the still morn went out with sandals gray;
He touch'd the tender stops of various quills,
With eager thought warbling his Dorick lay:
And now the sunne had stretch'd out all the hills,
And now was dropt into the western bay; 190
At last he rose, and twitch'd his mantle blew,
To morrow to fresh woods and pastures new.

J. M.



After line 176, Cambridge University copy and British Museum copy C.21.c.42. have in the margin 'in the blest kingdoms / of Joy, and Love' written in the same handwriting as the earlier *marginalia*. The word 'meek' may have followed 'kingdoms' as it does in 1645 and 1673, as the margins are badly worn away. 185 *Thus* The *s* is either from a smaller font or badly worn in all copies examined. 187 *quills* The *ui* are apparently joined like a ligature in all copies examined.

EPITAPHIUM DAMONIS

[*ca.* 1640]

EPITAPHIUM DAMONIS [ca. 1640]

IN THE 18 AUGUST 1932 ISSUE of the *London Times Literary Supplement*, Professor Leicester Bradner announced his discovery in the British Museum of a separate and hitherto unknown printing of Milton's *Epitaphium Damonis* that had been acquired 7 JY 57 and mis-catalogued under 'Damon.' The pamphlet is one of four printed leaves, without pagination but with signatures, without title page, and gathered in fours. At the end of the poem is the word *Londini* but no author's name. It is obvious upon the most casual examination that it is a totally different printing from the hitherto supposed first printing in the 1645 *Poems*. Professor Bradner dated it as of either 1639 or 1640, either of which dates is reasonable enough, as the poem seems to have been written after Milton returned to England in the fall or early winter of 1639. The Latin text was printed with an English translation by Walter W. Skeat at Cambridge in 1933, and the same translator printed a different translation of the poem at Oxford in 1935. Professors Mabbott and French added an account of the discovery in the final volume of the *Columbia Milton* in 1938. Their collation of the [ca. 1640] text therein is unreliable, although their account of this printing contains many erudite and valuable points.

It is impossible to do more than speculate upon the printer in an effort to trace down the date of printing. The type itself is about the only aid the pamphlet offers, although there is a decorated **H** at the beginning of the poem. About all that can be said of the printer is that nothing appears in the text to indicate that it could not have been printed by John Raworth. He used type very much like this, especially the serifless top of the left hand side of the **M** at the end of the first line of the first page (**Ar**), the peculiarly double cusped top of the **A** in **DAMONIS**, the curved lower member of the **R** in **ARGUMENTUM**, and the projection beyond the right hand vertical of the diagonal of the **N** in the same word. In line 1 of the Argument, & the ampersand is exactly like that used by Raworth in the folio *History of the Council of Trent*, 1640, signature Gggg²v line 10 *et ss.* In addition, as in one or two of Raworth's other books, the â with circumflex as used in the text herein seems to have been the largest size type he owned of this accented letter, and he used the same size, though it was too small, in the text of the **ARGUMENTUM**. But there is too little to go on to be sure of the printer, and, the type design being what it is, there were many printers in the Fleet neighborhood using the same design.



EPITAPHIUM DAMONIS.

ARGVMENT



THyrsis, & Damon eiusdem viciniae pasto-
res, eadem studia sequuti a pueritiâ amici
erant, ut qui plurimùm. Thyrsis animi cau-
sâ profectus peregre de obitu Damonis nuncium
accepit. Domum postea reversus, & rem ita esse
comperto, se, suamque solitudinem hoc carmine
deplorat. Damonis autem sub personâ hîc intelli-
gitur Carolus Deodatus ex urbe Hetruriæ Luca
paterno genere onundus, cætera Anglus; ingenio,
doctrina, clarissimisque cæteris virtutibus, dum
viveret, iuvenis egregius.

5

10

A.

DAMON

2 pueritiâ] The â is from a smaller font, and is the same as used in the text, where it fits the font therein employed. 7 personâ] The â is also smaller here, and again fits the font of the text
Catchword DAMON] The D is from a smaller font.



DAMON.

Imerides nymphæ (nam vos & Daphnin & Hy-
 Et plorata diu meministis fata Bionis) (lan
 Dicite Sicelicum Thamesina per oppida carmen
 Quas miser effudit voces, quæ murmura Thyrsis,

Et quibus affictis exercuit antra querelis 5

Fluminaque fontesque vagos, nemorumque recessus
 Dum sibi præreptum queritur Damona, neque altam
 Luctibus exemit noctem loca sola pererrans.

Et jam bis viridi surgebat culmus arista,
 Et totidem flavas numerabant horrea messes, 10

Ex quo summa dies tulerat Damona sub umbras
 Nec dum aderat Thyrsis, pastorem scilicet illum
 Dulcis amor Musæ Thusca retinebat in urbe.

Ast ubi mens expleta domum, pecorisque relictæ
 Cura vocat, simul assuetâ sedîtque sub ulmo, 15

Tum vero amissum tum denique sentit amicum,
 Capit & immensum sic exonerare dolorem.

Ite domum impasti, domino iam non vacat, agni.

Hei mihi quæ terris, quæ dicam numina cœlo?
 Postquam te immitti rapuerunt funere Damon! 20

Siccine nos linquis, tua sic sine nomine virtus
 Ibit, & obscuris numero sociabitur umbris?

At non ille, animas virgæ qui dividit auræ
 Ista velit, dignumque tui te ducat in agmen
 Ignavumque procul pecus arceat omne silentum. 25

Ite domum impasti, domino iam non vacat, agni.

Quicquid erit, certè nisi me lups ante videbit,
 Indeplorato non comminuere sepulcro,

Constabitque

D A M O N.

Constabitque tuus tibi honos, longumque vigebit
 Inter pastores, illi tibi vota secundo 30
 Solvere post Daphnin, post Daphnin dicere laudes
 Gaudebunt, dum rura Pales, dum Faunus amabit :
 Si quid id est, priscamque fidem coluisse, piūque
 Palladiāsque artes, fociūque habuisse canorum
 Ite domum impasti, domino jam non vacat, agni. 35
 Hæc tibi certa manent, tibi erunt hæc præmia Damon,
 At mihi quid tandem fiet modò? quis mihi fidus
 Hærebit lateri comes ut tu sæpe solebas
 Frigoribus duris, & per loca sæta pruinis,
 Aut rapido sub sole, siti morientibus herbis 40
 Sive opus in magnos fuit eminūs ire leones
 Aut avidos terrere lupos, præsepibus altis ;
 Quis fando sopire diem, cantuque solebit ?
 Ite domum impasti, domino iam non vacat, agni.
 Pectora cui credam? quis me lenire docebit 45
 Mordaces curas, quis longam fallere noctem
 Dulcibus alloquiis, grato cūm sibilat igni
 Molle pyrum, & nucibus strepitat focus, at malus auster
 Miscet cuncta foris, & desuper intonat ulmo
 Ite domum impasti, domino iam non vacat, agni. 50
 Aut æstate, dies medio dum vertitur axe,
 Cum Pan æsculeâ somnum capit abditus umbrâ
 Et repetunt sub aquis sibi nota sedilia nymphæ,
 Pastoresque latent, stertit sub sepe colonus,
 Quis mihi blanditiāsque tuas, quis tum mihi risus 55
 Cecropiosque sales referet, cultosque lepores ?
 Ite domum impasti, domino iam non vacat, agni.
 At iam solus agros, iam pascua solus oberro
 Sicubi ramosæ densantur vallibus umbræ
 Hic serum expecto, supra caput imber & Eurys 60
 Triste sonant, fractæque agitata crepuscula silvæ.

~

A 2

Ite

42 præsepibus] The first use of e with cedilla for æ occurring again in equora (162), Hec (180), formæque (197), æthera (203), equior (209), Cælicolæ (211), Lætæque (216), hymenæos (217), Sionæo (219). The Columbia appendix to this poem states that Lætæque as in 1645 and 1673 is wrong and due to the spelling of the word in this separate edition.

D A M O N.

Ite domum impasti, domino iam non vacat, agni.
 Heu quàm culta mihi priùs arva procacibus herbis
 Involvuntur, & ipsa situ seges alta fatiscit !
 Innuba neglecto marcescit & uva racemo, 65
 Nec myrteta juvant, ovium quoque tædet, at illæ
 Mærent, inque suum convertunt ora magistrum

Ite domum impasti, domino jam non vacat, agni.
 Tityrus ad corylos vocat, Alphesibœus ad ornos,
 Ad salices Aegon, ad flumina pulcher Amyntas, 70
 Hic gelidi fontes, hinc illita gramina musco,
 Hic Zephyri, hinc placidas interstrepit arbutus undas ;
 Ista canunt furdo, frutices ego nactus abibam.

Ite domum impasti, domino jam non vacat, agni.
 Mopsus ad hæc, nam me redeuntem forte notarat 75
 (Et callebat avium linguas, & sydera Mopsus)
 Thyrsi quid hoc ? dixit, quæ te coquit improba bilis ?
 Aut te perdit amor, aut te malè fascinat astrum
 Saturni grave sæpe fuit pastoribus astrum,
 Intimaque obliquo figit præcordia plumbo 80

Ite domum impasti, domino jam non vacat, agni.
 Mirantur nymphæ, & quid te Thyrsi futurum est ?
 Quid tibi vis ? ajunt, non hæc solet esse juventæ
 Nubila frons, oculique truces, vultusque severi
 Illa choros, lususque leves, & semper amorem 85
 Iure petit, bis ille miser qui serus amavit.

Ite domum impasti, domino jam non vacat, agni.
 Venit Hyas, Dryopæque, et filia Baucidis Aegle
 Docta modos, citharæque sciens, sed perdita fastu,
 Venit Idumanii Chloris vicina fluenti, 90
 Nil me blanditiæ, nil me solantia verba
 Nil me, si quid adest, movet, aut spes ulla futuri.

Ite domum impasti, domino jam non vacat, agni.
 Hei mihi quam similes ludunt per prata juvenci

Omnes

D A M O N .

Omnes unanimi secum sibi lege sodales, 95
 Nec magis hunc alio quisquam secernit amicum
 De grege, sic densi veniunt ad pabula thoes,
 Inque vicem hirsuti paribus junguntur onagri,
 Lex eadem pelagi, deserto in littore Proteus
 Agmina Phocarum numerat, vilisque volucrum 100
 Passer habet semper quicum sit, & omnia circum
 Farra libens volitet serò sua tecta revisens,
 Quem si fors letho objecit, seu milvus adunco
 Fata tulit rostro, seu stravit arundine fossor,
 Protinus ille alium socio petit inde volatu. 105
 Nos durum genus, & diris exercita fatis
 Gens, homines, aliena animis, & pectore discors
 Vix sibi quisque parem de millibus invenit unum,
 Aut si fors dederit tandem non aspera votis,
 Illum inopina dies quâ non speraveris horâ 110
 Surripit, æternum linquens in sæcula damnum.

Ite domum impasti, domino jam non vacat, agni.
 Heu quis me ignotas traxit vagus error in oras
 Ire per aereas rupes, Alpemque nivofam !
 Ecquid erat tanti Romam vidisse sepultam ? 115
 Quamvis illa foret, qualem dum viseret olim,
 Tityrus ipse suas & oves & rura reliquit;
 Vt te tam dulci possem caruisse sodale
 Possem tot maria alta, tot interponere montes,
 Tot sylvas, tot saxa tibi, fluviosque sonantes. 120
 Ah certè extremum licuisset tangere dextram,
 Et bene compositos placidè morientis ocellos,
 Et dixisse vale, nostri memor ibis ad astra.

Ite domum impasti, domino jam non vacat, agni.
 Quanquam etiam vestri nunquam meminisse pigebit 125
 Pastores Thusci, Musis operata juvenus,
 Hic Charis, atque Lepos ; & Thuscus tu quoque Damon.

D A M O N .

Antiquâ genus unde petis Lucumonis ab urbe.
 O ego quantus eram gelidi cum stratus ad Arni
 Murmura, populeumque nemus, quâ mollior herba, 130
 Carpere nunc violas, nunc summas carpere myrtos
 Et potui Lycidæ certantem audire Menalcam,
 Ipse etiam tentare ausus sum, nec puto multum
 Displicui, nam sunt & apud me munera vestra
 Fuscellæ, calathique & cerea vincla cicutæ, 135
 Quin & nostra suas docuerunt nomina fagos
 Et Datis, & Francinus, erant & vocibus ambo
 Et studiis noti, Lydorum sanguinis ambo.
 Ite domum impasti, domino iam non vacat, agni.
 Hæc mihi tum læto dictabat roscida luna, 140
 Dum solus teneros claudebam cratibus hædos.
 Ah quoties dixi, cum te cinis ater habebat,
 Nunc canit, aut lepori nunc tendit retia Damon,
 Vimina nunc texit, varios sibi quod sit in usus;
 Et quæ tum facili sperabam mente futura 145
 Arripui voto levis, & præsentia finxi,
 Heus bone numquid agis? nisi te quid forte retardat
 Inus? & argutâ paulum recubamus in umbra,
 Aut ad aquas Colni, aut ubi jugera Cassibelauni?
 Tu mihi percurres medicos, tua gramina, succos, 150
 Helleborumque, humilésque crocos, foliumq; hyacinthi,
 Quasque habet ista palus herbas, artesque medentum,
 (Ah pereant herbæ, pereant artesque medentum
 Gramina, postquam ipsi nil profecere magistro.)
 Ipse etiam, nam nescio quid mihi grande sonabat 155
 Fistula, ab undecimâ iam lux est altera nocte,
 Et tum forte novis admôram labra cicutis,
 Dissiluerè tamen rupta compage, nec ultra
 Ferre graves potuere sonos, dubito quoque ne sim
 Turgidulus, tamen & referam, vos cedite silvæ 160

Ite

D A M O N .

Ite domum impasti, domino iam non vacat, agni
 Ipse ego Dardanias Rutupina per æquora puppes
 Dicam, & Pandrasidos regnum verus Inogeniæ
 Brennûmque Arviragûmque duces, priscûmque Belinum
 Et tandem Armoricos Britonum sub lege colonos; 165
 Tum gravidam Arturo fatali fraude Iogernen
 Mendaces vultus, assumptâque Gorlois arma
 Merlini dolus. O mihi tum si vita super sit,
 Tu procul annosa pende bis fistula pinu
 Multûm oblita mihi, aut patriis mutata camænis 170
 Brittonicum strides, quid enim? omnia non licet uni
 Non sperasse uni licet omnia, mi satis ampla
 Merces, & mihi grande decus (sim ignotus in ævum
 Tum licet, externo penitusque inglorius orbi)
 Si me flava comas legat Vsa, & potor Alauni, 175
 Vorticibusque frequens Abra, & nemus omne Treantæ,
 Et Thamesis meus ante omnes, & fusca metallis
 Tamara, & extremis me discant Orcades undis
 Ite domum impasti, domino iam non vacat, agni.
 Hęc tibi servabam lentâ sub cortice lauri 180
 Hęc, & plura simul, tum quæ mihi pocula Mansus
 Mansus Chalcidicæ non ultima gloria ripæ
 Bina dedit mirum artis opus, mirandus & ipse,
 Et circum gemino cælaverat argumento :
 In medio rubri maris unda, & odoriferum ver 185
 Littora longa Arabum, & sudantes balsama silvæ
 Has inter Phoenix divina avis, unica terris
 Cæruleum fulgens diversicoloribus alis
 Auroram vitreis surgentem respicit undis.
 Parte alia Polus omnipatens, & magnus Olympus, 190
 Quis putet? hic quoque Amor pictæque in nube pharetræ
 Arma corusca faces, & spicula tincta pyropo
 Nec tenues animas, pectûsque ignobile vulgi

Hinc

D A M O N .

Hinc ferit, at circùm flammantia lumina torquens
Semper in erectum spargit sua tela per orbes 195
Impiger, & pronos nunquam collimat ad ictus,
Hinc mentes ardere sacræ, formæque deorum.

Tu quoque in his, nec me fallit spes lubrica Damon,
Tu quoque in his certè es, nam quò tua dulcis abiret
Sanctâque simplicitas, nam quò tua candida virtus? 200

Nec te Lethæo fas quæsisse sub orco,
Nec tibi conveniunt lachrymæ, nec flebimus ultrà,
Ite procul lachrymæ, purum colit æthera Damon,
Aethera purus habet, pluvium pede reppulit arcum
Heroùmque animas inter, divósque perennes 205

Aethereos haurit latices & gaudia potat
Ore Sacro. Quin tu cœli post jura recepta
Dexter ades, placidusque fave quicunque vocaris,
Seu tu noster eris Damon, sive equior audis
Diodotus, quo te divino nomine cuncti 210

Cælicolæ norint, sylvisque vocabere Damon.
Quod tibi purpureus pudor, & sine labe juvenus
Grata fuit, quòd nulla tori libata voluptas,

En etiam tibi virginei servantur honores,
Ipse caput nitidum cinctus rutilante corona, 215
Lætâque frondentis gestans umbtacula palmæ
Aeternum perages immortales hymenæos
Cantus ubi, choreisque furit lyra mista beatis
Festa Sionæo bacchantur & Orgia Thyrsos.

7 JY 57

Londini

FINIS.

POEMS
PRINTED BY OTHERS

POEMS PRINTED BY OTHERS

MILTON HIMSELF PUBLISHED EVERY IMPORTANT POEM he ever wrote and saw fit to preserve, except the Cromwell sonnet, recently so much admired by Mr. Belloc. But some of his poems were first printed and others were reprinted during his lifetime, by persons other than himself, although only one such piece, the Vane sonnet, was never printed by Milton. In 1645, he acknowledged the lines *On Shakespeare*, which had been first published anonymously in the Shakespeare Second Folio, printed at London in 1632. The same lines, with a few variations, had also appeared in the volume of Shakespeare's *Poems*, printed at London in 1640, before Milton himself published the lines. The poem was printed once more after 1645 and before Milton's second edition of his minor poems in 1673, when in 1663-1664 the Third Folio of Shakespeare's plays appeared. He must have furnished copy for at least the first of these printings by persons other than himself, and there is some evidence that the lines *On Shakespeare* found in Shakespeare's *Poems*, 1640, had been emended by him, as there are some passages that read more nearly like Milton's 1645 text than they read like that of the Second Folio, 1632.

A short time after the 1645 *Poems* had been published, perhaps within a month after their appearance, Milton wrote a sonnet addressed to Henry Lawes, dated, in the *Trinity College Manuscript*, Feb. 9, 1645, which would be 1646 N.S. This sonnet was first published on *av* of the preliminary leaves in *Choice Psalms Put into Musick for Three Voices*, by William and Henry Lawes, London, 1648, and commemorating the death of the former. Milton acknowledged this poem by printing it himself in his *Poems* of 1673. In much the same fashion, but with a different sequence, in the apparently anonymous *Life and Death of Sir Henry Vane* [The Younger], by [George Sikes], issued in 1662 with no place of publication on the title page, there occurs on pages 93 and 94 a sonnet of which it is stated that it was composed by its anonymous author July 3, 1652. It is, of course, the Vane sonnet, found in the *Tr. Coll. Ms.*, and printed by Phillips in 1694, but never printed by Milton for obvious reasons. He might have included it in the 1673 *Poems*; but Vane's memory was not then in good repute. Then in 1640, there appeared an edition of *A Banquet of Jests*, sometimes attributed to Archie Armstrong, James I's fool or jester. There is a copy that may be unique of this book reading Sixth Edition on its title page, in the Cambridge University Library, which contains a version of some of Milton's lines on Hobson the carrier. Milton printed two sets of lines on Hobson in 1645. Garbled versions of both appeared also in another *Banquet of Jests*, printed at London in 1657, and again in *Wit Restored*, printed at London, 1658. We cannot be certain that Milton furnished copy for any of these printings; but they certainly indicate that his lines on Hobson, written perhaps early in 1631, had circulated considerably and found much favor in manuscript.

Included under this heading also are the three sonnets on Fairfax, Cromwell, and Skinner, respectively, which are found in the *Tr. Coll. Ms.*, but which Milton himself never printed, and which were not printed so far as is known during his lifetime. They were first printed so far as we know by Phillips as preliminary material to the *Letters of State* published at London in 1694, an edition of an English translation of Milton's Latin letters written for the Parliament, the Council, the two Cromwells, and perhaps the Committee of Safety between 1649 and 1660. No earlier printings of these three sonnets are known to exist.

ON SHAKESPEARE

Although Milton printed the poem *On Shakespeare* in 1645, and again in 1673, the first was not the earliest printing of the poem, nor were Milton's two printings the only ones of the century. Within his lifetime, the poem was printed three different times in connection with Shakespeare publications, and once more after his death, all four times before 1700. Indeed, the appearance of the poem in the Second Folio of 1632 is the earliest surviving printing we possess of any of Milton's poetry, and it was probably the first of his English poems to be printed. It appears in the preliminary leaves of the Second Folio, anonymously, among the laudatory verses prefixed to that edition. Professor Robert Metcalf Smith in 1928 (*Lehigh University Publications*, II (1928) no. 3) dealt with the Second Folio and its Milton poem at such length and with such adequacy that only his conclusions need be employed here. The page on which Milton's poem occurs in the Second Folio was printed in three different states, which Professor Smith called 'Effigies A, B, and C', each of these pages and each printing of the Milton poem on them differing slightly from the other two. Professor Smith also called attention to other printings of Milton's poems in later Shakespeare volumes, and herein are reproduced the version found in Shakespeare's *Poems* of 1640, and also the version found in the Third Folio, 1663-4. The poem also appeared in the Fourth Folio, 1685, but as this was eleven years after Milton's death, that version is not reproduced herein. The versions of 1632, and variants, of 1640, and of 1663-4 are collated in the textual notes under the reproduction of the poem in the Third Folio, 1664. Milton himself apparently had nothing to do with the appearance of the text of the poem in any of the folios, though he may have been in some way connected with the printing of the *Poems* version of 1640, and may even have supplied new copy for it, as this version differs much more from the folio versions than they differ among themselves. No collation between the versions found in the Shakespeare publications and Milton's own printings is provided because so far as is known there is no connection between them.

LIST OF COPIES OF SECOND FOLIO, 1632, COLLATED

Originals. IU: copy 1 (3 other copies lack this leaf) Effigies C.


Photostat and film copies. Columbia University Library: Effigies B. Folger Shakespeare Library: copies 1, 2, 4, 5, 7, 8, 11, 14, 16, 20, 21, 23, 24, 27, 29, 30, 31, 32, 34, 35, 37, 38, 39, 40, 41, 42, 43, 44, 46, 53, 57, 59, 60. 33 copies Effigies C. Copies 6, 9, 10, 36. 4 copies Effigies A. Copy 15, Effigies B. Total, 38 copies. Huntington Library: 69383. Effigies C. Michigan University Library: Effigies C. New York Public Library: Copies Allot Ann King Lenox; portrait printed over word 'London'; Allot imprint Newsham-Astor; Allot title reset; second variation; Printed for William Aspley; Printed for Richard Hawkins; Printed for John Smethwick; Allot Thomson; all Effigies C, 9 copies. Newberry Library: Case YS 02. Effigies C. Texas: Starck copy, Effigies C; Wrenn copy, Effigies C. Wellesley College Library: Effigies C.

Total, 55 copies. Effigies A, 4 copies. Effigies B, 2 copies. Effigies C, 49 copies.


SHAKESPEARE SECOND FOLIO, 1632

Page [A5r]


An Epitaph on the admirable Dramaticke
Poet W. SHAKESPEARE.

 Hat neede my Shakespeare for his honour'd bones,
The labour of an Age, in piled stones
Or that his hallow'd Reliques should be hid
Under a starre-ypointed Pyramid?
Deare Sonne of Memory, great Heire of Fame, 5
What needst thou such dull witnesse of thy Name?
Thou in our wonder and astonishment
Hast built thy selfe a lasting Monument:
For whilst to th'shame of slow-endavouring Art, 10
Thy easie numbers flow, and that each part,
Hath from the leaves of thy unvalued Booke,
Those Delphicke Lines with deepe Impression tooke:
Then thou our fancy of her selfe bereaving,
Dost make us Marble with too much conceiving, 15
And so Sepulcher'd in such pompe dost lie,
That Kings for such a Tombe would wish to die.

An Epitaph on the admirable Dramaticke
Poet, W. Shakespeare.

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That Kings for such a Tombe would wish to die.

The order of the notes follows Professor
Smith's three states, Effigies A, Effigies B,
and Effigies C. 2nd line of Title Poet]]
Poet, W.]] VV. SHAKESPEARE.]]
Shakespeare.]] SHAKESPEARE. 4 Under]]
Under]] starre-ypointed]]
starre-ypointing]] 5 Fame,]]
9 whilst,]] whilst]] flow-endavouring]]
flow-endavouring]] flow-endavouring Art,]]
Art]] 12 Impression]] impression]]
Impression tooke:]] tooke]]

SHAKESPEARE, POEMS, LONDON, 1640

Page [K8r & v]

An Epitaph on the admirable Dramaticke
Poet, William Sheakespeare.

What neede my Shakespeare for his honoured bones,
The labour of an age, in piled stones,
Or that his hallow'd Reliques should be hid,
Under a starre-ypointing Pyramid?
Deare Sonne of Memory, great heire of Fame,
What needs thou such weake witnesse of thy name.
Thou in our wonder and astonishment,
Hast built thy selfe a live-long Monument:
For whilst to th'shame of slow endavouring Art,
Thy easie numbers flow, and that each heart,
Hath from the leaves of thy unvalu'd Booke,
Those Delphicke lines with deepe Impression tooke.

Then thou our fancy of our selfe bereaving,
Dost make us marble with too much conceiving,
And so Sepulcher'd in such pompe doth lie,
That Kings for such a Tombe would wish to die.

I. M.

SHAKESPEARE THIRD FOLIO, 1663-64

Page [b₃r]

AN EPI T A P H

On the admirable Dramatick *Poet*,*WILLIAM SHAKESPEARE.*

What need my *Shakespeare* for his honour'd
bones,

The labour of an Age, in piled stones,
Or that his hallow'd Reliques should be hid
Under a Starre-ypointing *Pyramid*?

Dear Son of *Memory*, great Heir of *Fame*,
What need'st thou such dull witness of thy
Name? 5

Thou in our wonder and astonishment
Hast built thy self a lasting *Monument*:
For whilst to th'shame of flow-endeavouring
Art

Thy easie numbers flow, and that each part,
Hath from the leaves of thy unvalued Book,
Those *Delphick* Lines with deep Impression
took 10

Then thou our fancy of her self bereaving,
Dost make us *Marble* with too much con-
ceiving,

And so *Sepulcher*'d in such pomp dost lie,
That *Kings* for such a *Tomb* would wish to die. 15

Collation of Second Folio, 1632, *Poems*, 1640, and Third Folio, 1664, printings of *On Shakespeare*. The variants of the Second Folio copies among themselves will be found on page 366. The text of the poem in 1632 is printed in italic type with an occasional use of roman; in 1640 and 1664, the type is reversed, almost all of it being roman with occasional use of italic in 1664, and in the text, only the name Shakespeare is in italic in 1640. 1 *neede*] need 2 *Age*,] age,] Age, *stones*] stones,] 3 *Reliques*] Relikes] Reliques *hid*] hid,] hid 4 V-Under] Vnder] Under *starre-pointed(-ing)*] starre-ypointing] Starre-ypointing 5 *Deare*] Dear *Sonne*] Son 6 *needst*] needs] need't *dull*] weake] dull *Name?*] name.] *Name?* 7 *astonishment*] astonishment,] astonishment 8 *lasting*] live-long] lasting 9 *whilst*] whilst] whilst *flow-ende(-a)vouring*] flow-endeavouring] flow-endeavouring *Art(,)*] Art 10 *part*,] heart,] part, 11 *Booke*,] Book, 12 *Lines*] lines] Lines *tooke(:)*] tooke.] took 13 *her*] our] her 14 *Marble*] marble] *Marble* 15 *dost*] doth] doft

1664 seems to have followed the text of Effigies B of 1632. 1640 has some readings connected with 1645, and seems to be the only text printed with Shakespeare that gives any evidence of having been prepared or corrected by Milton himself. But this is conjecture only. The type page in the original is about 9¹/₁₆ inches high.

CHOICE PSALMS, WILLIAM AND HENRY LAWES, LONDON, 1648

Page av

To my Friend Mr. *Henry Lawes*.

Harry, whose tunefull and well measur'd song
 First taught our English Musick how to span
 Words with just note and accent, not to scan
 With *Midas* cares, committing short and long,
 Thy worth and skill exempts thee from the throng, 5
 With praise enough for Envie to look wan :
 To after age thou shalt be writ the man
 That with smooth Aire couldst humour best our tongue.
 Thou honour'st Verse, and Verse must lend her wing
 To honour thee, the Priest of *Phæbus* Quire, 10
 That tun'st their happiest Lines in hymne or * story.
 * The story
 of Ariadne
 set by him in
 Music. *Dantè* shall give Fame leave to set thee higher
 Then his *Casella*, whom he woo'd to sing,
 Met in the milder shades of Purgatory.

J. Milton.

Upon the death of William Lawes, there appeared a volume more or less commemorating him under the title *Choice Psalms put into Musick for three voices*. The book was printed by James Young for Humphrey Moseley, London, 1648. It contains elegies, set in musick by several friends, upon the death of William Lawes. On the two leaves immediately preceding the music are four poems addressed to Henry Lawes, or to both the brothers. The third of these preliminary poems is Milton's, and is signed J. Milton. The marginal note is the only annotation we have by Milton himself. 12 higher] The g is broken in all copies examined. The copies examined include 5 originals at Illinois; two film copies from Harvard; and one each from Huntington and Yale, making a total of 9 copies.

THE LIFE AND DEATH OF SIR HENRY VANE, N.P., 1662

Page 93.

VANE, young in years, but in sage counsel old,
 Then whom a better Senator never held
 The helme of Rome, when Gowns not Arms repell'd
 The fierce Epeirrot and the African bold.

(½ size)

When

Page 94.

When her to settle peace or to unfold 5
 The drift of hollow states, hard to be spell'd,
 Then to advise how war may best be upheld,
 Above her two main Nerves, Iron and Gold
 In all her Equipage : besides to know 10
 Both spiritual power and civil, what each means,
 What favors each, thou hast learn'd, which few have done.
 The bounds of either Sword to thee we owe;
 Therefore on thy firm hand Religion leans
 In peace, and reckons thee her eldest Son.

(½ size)

This sonnet was first printed anonymously in [George Sikes] *The Life and Death of Sir Henry Vane*, n.p., 1662. On page 93 is the statement, *The Character of this deceased Statesman*, . . . I shall exhibite to you in a paper of Verses, composed by a learned Gentleman, and sent him, July 3. 1652. Then follow the lines to Vane, carrying over on page 94. IU copy 1 of [Sikes] was used for the reproduction. There are no variants in the five original and nine film copies examined of 1662, but, 5 *Whether*] The *t* is faint or broken in all copies examined. *peace*] The *c* barely prints in all copies examined.

LINES ON HOBSON THE CARRIER

MILTON WROTE TWO SETS OF VERSES on the death of the well known Cambridge character, Hobson the carrier, which he acknowledged by printing them in the 1645 and again in the 1673 *Poems*. The verses are of little account, and, as Henry John Todd pointed out in his edition of Milton's *Poetical Works* of 1801 (*et seq.* vol. 6:89 fn.) they were used and printed elsewhere. Both sets of verses were printed in garbled versions in *Wit Restor'd*, London, 1658, pages 84-86, and the verse Milton printed second is contained in *Banquet of Jests*, London, 1640, pages 129-131. The title page of the 1640 edition reads 'Sixth Edition' but the bibliographical details of this volume, the only known copy of it being in the Cambridge University Library, or its relations to earlier editions, have never been worked out. It is interesting to note the treatment of these pirated printings in the Columbia edition. In 1936 (*Modern Language Review* 31:395-402) Professor W. R. Parker announced the 'discovery' of the printings of 1640 and 1658, making no mention of Todd, and no mention of 1657. In the last Columbia volume, the text of 1640 is printed, pages 349-50, and Professor Parker's article summarized in the notes on pages 584-85, and textual variants from 1658 supplied. The Columbia 1640 text contains one grave error, and a few other minor errors of omission. But so inconsequential are these two sets of verses that little attention should be devoted to their texts in such publications no matter how startling it may be to find verses by Milton in jestbooks. The 1640, 1657, 1658 printings are not, as Professor Parker calls them, 'perfectly valid textual "sources"' for these poems, as they cannot be connected with Milton. They are probably pirated and certainly shortened contemporary printings. The same verses printed in 1640 appeared also in what seems to be a reprint of the *Banquet of Jests*, London, 1657, pages 82-83, the only copy known seeming to be that in the Folger Library. Both sets of verses appear in *Wit Restor'd*, London, 1658, pages 84-86. Reproductions of each of these three anonymous printings are provided herein, without more than passing comment, as they are of most dubious value as texts, for they probably have no connection whatever with Milton. The 1640 version of Hobson II lacks lines 15-20 and 25-26 inclusive; and the 1658 version of the same verses lacks lines 13-26 and 29-34 inclusive. The free change of words and the equally free exclusion of lines should be noted. Old manuscript versions of these Hobson poems are also known to exist; but they cannot in any way be connected with Milton. See Columbia *Works*, 18:591; and G. Blackmore Evans, 'Two New Manuscript Versions of Milton's Hobson Poems,' *Modern Language Notes*, 57 (1942) 192-194.

FROM BANQUET OF JESTS,
LONDON, 1640

Pages 129, 130, 131

Upon old Hobson the Carrier of
Cambridge.

Here Hobson lyes, who did most
truely prove
That he could never dye, whilst he did move:
So fng his destinie, never to rot,
Whilst he might still jog on, and keepe his
trot.

Made

Made of spheares metall, never to decay,
Unill his resolution was at stay.
Time numbers motion, yet without all crime
'Gainst truth, 'em as motion numbred out his
time:

And like some engine moov'd with wheels
and weight,
His principles being seaz'd, he ended straight
Rest, that gives all us life, gave him his death
And too much breathing put him out of
breath:

Nor were it contradiction to affirme,
Too long vacation hastned on his Terme.
Ease was his chiefe disease, and to judge
right

He dy'd for heavinesse, that his Carts were
light.

His leasure told him that his time was come,
And lack of load made his life burdensome.
For had his doings lasted as they were,
He had beene an immortal carrier.
Obedient to the Moone he spent his date,
In course reciprocally and had his fate

Linck't to the mutuall flowing of the seas:
Ye: (strange to binke) his waite was his
disease.

His letters are deliver'd all, and gone;
Onely remaines this superscription.

FROM BANQUET OF JESTS,
LONDON, 1657

Pages 82 & 83

Upon old Hobson the Carrier of
Cambridge.

45. Here Hobson lyes, who did most
truely prove
That he could never dye, whilst he did move
So sung his destiny, never to rot,
Whilst he might still jog on, and keepe his trot,
Made of spheares metall, never to decay,
Untill his revolution was at stay.

Time numbers motion, yet without all crime
'Gainst truth, 'em as motion numbred out his
time:

And like some engine moov'd with wheels
and weight,

His principles being ceas'd he ended straight.
Rest,

Rest, that gives all us life gave him his
death,

And too much breathing put him out of
breath:

Nor were it contradiction to affirme,
Too long vacation hastned on his Terme.

Ease was his chiefe disease, and to judge
right,

He dy'd for heavinesse, that his Carts were
light.

His leasure told him that his time was come,
And lack of load made his life burdensome.

For had his doings lasted as they were,
He had been an immortal carrier.

Obedient to the Moone he spent his date,
In course reciprocal; and had his fate

Linck't to the mutuall flowing of the seas:
Yes (strange to think) his waite was his
disease.

His letters are deliver'd all, and gone;
Onely remaines this superscription.

1 **H**Here] The first letter is repeated. 2 *couldnever*] No space. 5 Not *spheares mortall* as Columbia prints. [15-20] inclusive of 1673 and 1645 are lacking. [25-26] are lacking. See next page for collation with 1657 and 1658.

See next page for collation with 1640 and 1658.

FROM WIT RESTOR'D, LONDON, 1658

Pages 84, 85, 86

Another.

Here lies old *Hobson*! Death hath his desire,
And bere (alasse) hath left him in the
mire;

Or else the waies being foul, twenty to one,
He's here stuck in a slough, and overthrown.

'Twas such a shifter, that if truth were known,
Death was half glad that he had got him down.

For he hath any time this ten years full,
Dog'dd him 'twixt *Cambridge* and the *London-*
Bull!

And surely death could never have prevail'd,
Had not his weekly course of carriage fail'd.
But lately finding him so long at home,
And thinking now his journey's end was
come;

And that he had rane up his latest *Inne*,
Death in the likenesse of a *Chamberlin*,

G 3

Shew'd

Shew'd him his room, where he must lodge
that night,

Pull'd off his boots, and took away the light.

If any ask for him, it shall be sed,

Hobson has supt, and newly gon to bed.

Another on the same.

Here lieth one, who did most truly prove,
That he could never die, whilst he could
move.

So hung his destiny, never to rot,
Whilst he could but jogg on, and keep his
trot.

5

Made of Sphear mettall, never to decay,
Untill his resolution made of stay.

5

Time numbers motion, yet without a crime,
'Gainst old truth, motion numbered out his
time. And

10

And like some Engine mov'd, with wheeles
and weight,

His principles once ceas'd, he ended streight.
Rest, that gives all men life, gave him his
death,

10

And too much breathing put him out of
breath.

15

For had his doings lasted as they were
He had been an immortall Carrier.

This is the only known printing by others of these lines.

Collation of 1658, 1657, 1640. 1658 prints in roman and 1657 and 1640 in italic type. 1 Here]] HHere lieth one,] Hobson lyes,]] prove,] prove]] 2 die,] dye,]] could move.] did move:]] 3 destiny,]] destinie, 4 could] might]] jogg] jog]] trot.] trot;] trot. 5 Sphear] spheares]] 6 Untill]] Vntill made at] was at]] 7 crime,] crime]] 8 'Gainst old truth,] 'Gainst truth,]] time.] time:]] 9 Engine] engine]] 'mov'd,] mov'd] moov'd wheelles] wheele]] 10 ceas'd,]] feasd, streight.] ftraight.] ftraight 11 all men] all us]] death,]] death 12 breath.] breath:]] 13 were,] were]] 14 Carrier.] carrier.]]

SONNETS FROM LETTERS OF STATE, 1694

Present in the *Trinity College Manuscript*, but never printed by Milton, although the Vane sonnet had been printed by George Sikes in 1662, these four sonnets were printed, three for the first time, in the *Letters of State*, edited and published by Edward Phillips, in 1694. The texts of the *MS.* must be taken as basic for all four, and there is no point in collating *MS.* with 1694, or the Vane text with 1662. The 1694 texts are reproduced, from IU copy 8, and no variants were observed among the twelve original and six film copies examined.

Page xlvi.

To my Lord FAIRFAX.

F*Airfax*, whose Name in Arms through
Europe rings,
 And fills all Mouths with Envy or with
 Praise,
 And all her Jealous Monarchs with Amaze.
 And Rumours loud which daunt remotest
 Kings,
 Thy firm unshaken Valour ever brings 5
 Victory home, while new Rebellions raise
 Their Hydra-heads, and the false North dis-
 plays
 Her broken League to Imp her Serpent
 Wings:
 O yet! a Nobler task awaits thy Hand,
 For what can War, but Acts of War still 10
 breed,
 Till injur'd Truth from Violence be freed;
 And publick Faith be rescu'd from the
 Brand
 Of publick Fraud; in vain doth Valour
 bleed,
 While Avarice and Rapine shares the Land.

Page xlv.

T O

Oliver Cromwell.

C*romwell* our Chief of Men, that through
 a Croud,
 Not of War only, but distractions rude;
 Guided by Faith, and Matchless Fortitude:
 To Peace and Truth, thy Glorious way
 hast Plough'd,
 And Fought God's Battels, and his Work 5
 pursu'd,
 While *Darwent* Streams with Blood of
Scots imbru'd;
 And *Dunbarfield* resound thy Praises loud,
 And *Worcester's* Laureat Wreath; yet much
 remains
 To Conquer still; Peace hath her Victories
 No less than those of War; new Foes arise 10
 Threatning to bind our Souls in secular
 Chains,
 Help us to save Free Conscience from the
 paw
 Of Hireling Wolves, whose Gospel is
 their Maw.

b 2

These sonnets appear in the *Trinity College MS.* pp. 419, and 453-455, but were never printed by Milton. They appear in the *Letters of State* of 1694. The text of the *MS.* must be taken as the basic text of these sonnets, and there is no point in collating those texts with 1694. The 1694 texts are here reproduced from IU copy 8 solely because that was the first printing of the poems. There are no variants observed among the twelve original and six film copies of 1694 examined.

Page xlvii

To Mr. *CYRIAC SKINNER*
Upon his Blindness.

CYRIAC this Three years day, these
Eyes though clear
To outward view of blemish or of Spot,
Bereft of Sight, their Seeing have forgot:
Nor to their idle Orbs doth day appear,
Or Sun, or Moon, or Star, throughout the
Year;
Or Man, or Woman; yet I argue not
Against Heaven's Hand, or Will, nor bate
one jot
Of Heart or Hope; but still bear up, and
steer
Right onward. What supports me, dost
thou ask?
The Conscience, Friend, to have lost them
over ply'd
In Liberties Defence, my noble task;
Of which all *Europe* rings from side to side.
This thought might lead me through this
World's vain mask
Content, though blind, had I no other
Guide.

Page xlviii

To Sir *HENRY VANE*.

VANE, Young in years, but in Sage
Councels old,
Then whom a better Senator ne're held
The Helm of *Rome*, when Gowns, not
Arms, repell'd
5 The fierce *Epirote*, and the *African* bold,
Whether to settle Peace, or to unfold
The Drift of hollow States, hard to be
Spell'd;
Then to advise how War may best be up-
held,
Mann'd by her Two main Nerves, Iron and
Gold,
10 In all her Equipage: Besides, to know
Both Spiritual and Civil, what each means,
What serves each, thou hast learn'd, which
few have done.
The bounds of either Sword to thee we
owe;
Therefore on thy Right hand Religion
leans,
15 And reckons thee in chief her Eldest Son.

This sonnet appears in the *Trinity College MS.*, but was never printed by Milton. It appears in the *Letters of State* of 1694. The text of the *MS.* must be taken as the basic text of this sonnet, and there is no point in collating that text with 1694. The 1694 text is here reproduced (from IU copy 8) because that was the first printing of the poem. There are no variants observed among the twelve original and six film copies of 1694 examined.

Printed anonymously in 1662, and found in a single draft in the *Trinity College MS.*, though not in Milton's hand. Twelve original and six film copies of *Letter of State, written by Mr. John Milton*, London, 1694, were used for collating the following text reproduced from IU copy 8 of that edition, probably prepared by Edward Phillips. Milton himself never printed the poem. The collation is between 1694 and 1662. The *MS.* version appears herein on page 455. 1694 is printed in roman type and 1662 in italic which is disregarded in collation. 1 Young] young Sage] fage Councels] counsel 2 Senator] Senatour ne're] ner'e 3 Helm] helme Gowns,] Gowns Arms,] Arms 4 *Epirote*,] *Epeirot* bold,] bold. 5 Peace,] peace 6 Drift] drift States,] ftates, Spell'd;] fpell'd, 7 War] war best be upheld,] beft, upheld, 8 Mann'd] Move Two] two Gold,] Gold 9 Besides,] besides 10 Spiritual] fpiritual and Civil,] power and civil, means,] meanes, 11 serves] fevers learn'd,] learn't, 13 Right] firm leans,] leanes 14 1662 opens the line with In peace, then continues with the entire 1694 line.

VERSES FROM THE
PROSE WORKS

FROM OF REFORMATION TOUCHING CHURCH DISCIPLINE, 1641

Page 30. Dante, *Inferno* XIX:115 f.

*Ah Constantine, of how much ill was cause
Not thy Conversion, but those rich demaines
That the first wealthy Pope receiv'd of thee.*

Page 30. Petrarch, *Sonnet* 108

*And to be short, at last his guid him brings
Into a goodly valley, where he sees
A mighty masse of things strangely confus'd,
Things that on earth were lost, or were abus'd.*

Page 31. Ariosto, *Orlando Furioso* XXXIV:73 f.

*Founded in chaste and humble Povertie,
'Gainst them that rais'd thee dost thou lift thy horn,
Impudent whoore, where hast thou plac'd thy hope?
In thy Adulterers, or thy ill got wealth?
Another Constantine comes not in hast.*

Page 31. Ariosto, *Orlando Furioso* XXXIV:80 f.

*Then past hee to a flowry Mountaine greene,
Which once smelt sweet, now stinks as odiously;
This was that gift (if you the truth will have)
That Constantine to good Sylvestro gave.*

FROM THE REASON OF CHURCH GOVERNMENT, 1641/42

Page 15.

When I dye, let the earth be roul'd in flames.

—said by Tiberius

FROM AN APOLOGY ETC., 1642

Page 26. Horace, *Satires* I:1:24

*---laughing to teach the truth
What hinders? as some teachers give to Boyes
Junkets and knacks, that they may learne apace.*

Page 26. Horace, *Satires* I:10:14

*---jesting decides great things
Stronglier, and better oft then earnest can.*

Page 27. Sophocles, *Electra*:624

*Tis you that say it, not I, you do the deeds,
And your ungodly deeds finde me the words.*

FROM AREOPAGITICA, 1644

Title page. Euripides, *Supplices*:438

*This is true Liberty when free born men
Having to advise the public may speak free,
Which he who can, and will, deserv's high praise,
Who neither can nor will, may hold his peace;
What can be juster in a State then this?*

FROM TETRACHORDON, 1645

Page 39. Horace, *Epistles* 1:16:40

*Whom doe we count a good man, Whom but he
Who keepes the lawes and statutes of the Senate,
Who judges in great suits and controversies,
Whose minnest and opinion winnes the cause;
But his owne house, and the whole neighbourhood
Sees his foule inside through his whited skin.*

FROM TENURE OF KINGS & MAGISTRATES

Page 18. First Edition, 1649. Seneca, *Hercules Furens*:922

————— *There can be slaine*
No sacrifice to God more acceptable
Then an unjust and wicked King —————

Page 20. Second Edition, 1650

————— *There can be slaine*
No sacrifice to God more acceptable
Then an unjust and wicked King —————

FROM PRO POPULO DEFENSIO

*Quis expedit Salmasio suam Hundredam,
 Picamque docuit nostra verba conari?
 Magister artis venter, & Jacobæi
 Centum, exulantis viscera marsupii regis.
 Quod si dolosi spes refulserit nummi, 5
 Ipse Antichristi qui modò primatum Papæ
 Minatus uno est dissipare sufflatu,
 Cantabit ultrò Cardinalitium melos.*

Page 154. First (4to) Edition, 1651

*Quis expedit Salmasio suam Hundredam,
 Picamque docuit nostra verba conari?
 Magister artis venter, & Jacobæi
 Centum, exulantis viscera marsupii regis.
 Quod si dolosi spes refulserit nummi, 5
 Ipse Antichristi qui modò primatum Papæ
 Minatus uno est dissipare sufflatu,
 Cantabit ultrò Cardinalitium melos.*

Page 202. Second Edition (folio), 1651

*Quis expedit Salmasio suam Hundredam,
 Picamque docuit nostra verba conari?
 Magister artis venter, & Jacobæi
 Centum, exulantis viscera marsupii regis:
 Quod si dolosi spes refulserit nummi, 5
 Ipse Antichristi qui modò primatum Papæ
 Minatus uno est dissipare sufflatu,
 Cantabit ultrò Cardinalitium melos.*

Page 127. Third Edition, 1658

FROM DEFENSIO SECUNDA, 1654

*Gaudete Scombri, & quicquid est piscium
salo,
Qui frigidâ hyeme incolitis argentis freta,
Vestrum misertus ille Salmasius eques
Bonus amicire nuditatem cogitat ;
Chartæq; largus apparat papyrinos 5
Vobis cucullos præferentes Claudii
Insignia nomenque & decus Salmasii,
Gestetis ut per omne cetarium forum
Equitis clientes, scriniis mungentium
Cubito virorum, & capsulis gratissimos. 10*

Pages 38-39. London, 1654

*Gaudete Scombri, & quicquid est piscium salo,
Qui frigidâ hyeme incolitis argentis freta,
Vestrum misertus ille Salmasius eques
Bonus amicire nuditatem cogitat ;
Chartæque largus apparat papyrinos 5
Vobis cucullos præferentes Claudii
Insignia nomenque & decus Salmasii,
Gestetis ut per omne cetarium forum
Equitis clientes, scriniis mungentium
Cubito virorum, & capsulis gratissimos. 10*

Page 28. The Hague, 1654²

*Gaudete Scombri, & quicquid est piscium salo,
Qui frigidâ hyeme incolitis argentis freta,
Vestrum misertus ille Salmasius eques
Bonus amiciri nuditatem cogitat :
Chartæque largus apparat papyrinos 5
Vobis cucullos præferentes Claudii
Insignia nomenque & decus Salmasii,
Gestetis ut per omne cetarium forum
Equitis clientes, scriniis mungentium
Cubito virorum, & capsulis gratissimos. 10*

Page 28. The Hague, 1654³

FROM THE HISTORY OF BRITAIN, 1670

Page 11. Translated from Geoffrey of Monmouth

*Goddeſs of Shades, and Huntreſs, who at will
Walk'ſt on the rowling Sphear, and through the deep,
On thy third Reigne the Earth look now, and tell
What Land, what Seat of reſt thou bidſt me ſeek,
What certain Seat, where I may worſhip thee 5
For aye, with Temples vow'd, and Virgin quires.*

*Brutus far to the Weſt, in th' Ocean wide
Beyond the Realm of Gaul, a Land there lies,
Sea-girt it lies, where Giants dwelt of old,
Now void, it fits thy people ; thether bend 10
Thy courſe, there ſhalt thou find a laſting ſeat,
There to thy Sons another Troy ſhall riſe,
And Kings be born of thee, whoſe dreddeſt might
Shall awe the World, and Conquer Nations bold.*

Page 186. Translated from Matthew of Westminster

*Low in a mead of Kine under a Thorn,
Of head bereft li'th poor Kenelm King-born.*

THE TRINITY COLLEGE
MANUSCRIPT

THE TRINITY COLLEGE MANUSCRIPT

MILTON PUBLISHED TWO COLLECTED EDITIONS of most of his minor poems during his lifetime. In addition to these two printings, much of the English poetry exists also in manuscript. There is a manuscript copy of the first book of *Paradise Lost*, now in the Morgan Library in New York, the only manuscript still extant of any portion of the longer poems. For many of the shorter English poems, there are the copies preserved in a manuscript still extant in the library of Trinity College, Cambridge. The earliest account of this manuscript is to be found in the 1738 edition of the prose works, edited with a biography and other additions, by Thomas Birch. In 1740, Francis Peck published his *New Memoirs*, in which he stated that he had the *MS.* before him. He made a number of corrections of Birch's readings. Then in 1749, Thomas Newton, in the biography prefixed to his massive two volume edition of *Paradise Lost*, summarized what was then known about the *MS.* Sotheby reproduced much of the poetry in 1861. William Aldis Wright edited a full size reproduction of it, with printed transcription, in 1899, and the Cambridge University Press printed it. His introduction and notes provide about all we know of the history of the *MS.* Wright reasoned that it probably came to the Trinity College Library in or about 1691, with the other books and manuscripts given to the Library by Sir Henry Puckering, although, Wright acknowledges, there is no mention of the Milton *MS.* in Bernard's catalog issued in 1697 of the Puckering material. Wright states that there is no knowledge of how the Milton *MS.* came into Puckering's possession. However, it is possible that Puckering bought Milton's books direct from Milton, as several of the earlier biographers state or hint that, before he died, Milton sold much of his library and other literary effects. Perhaps Puckering bought them. However that may be, the *MS.* is known to have been in the Trinity College Library since 1738, and since Newton, every important editor of the poetry has made use of it in one way or another, from Newton, Warton, Todd, Mitford, Masson, Verity, Beeching, Wright, to Professor Patterson (Columbia).

Wright's account of the *MS.* is sufficiently accurate even yet, the *MS.* being last seen and examined by the present editor between 1925 and 1930, unless there have been some serious changes in it since 1930. It is, and probably for years has been, a slim volume, bound at least as early as Newton's time, containing about fifty pages, three being blank, and the remaining forty-seven containing manuscript copies of various of the shorter English poems only, with pages one through eight and ten through forty-one in Milton's own handwriting, and the remaining poems in various other hands. (See J. H. Hanford, 'Chronology of Milton's Private Studies' *PMLA* 36(1921) 251-314.) Wright's discussion of the *MS.* is too well known to repeat here. In general, little can be added to what he said of the arrangement and contents of the leaves. All the poetry contained in the *MS.* is here reproduced by the gracious permission of the Cambridge University Press.

Frequently in the *MS.*, Milton struck out material; then later, wishing to restore it, he underscored it to indicate restoration. It is characteristic of him, and of his age, that he punctuates very sparingly and rarely begins lines with capital letters. His spelling is not uniform throughout, as must be expected of that day and age.

In general, Wright's transcriptions have stood the test of years, and are reproduced with almost no changes. His errors of omission or commission were very few, but occasionally inexplicable, as in the case of the name 'Thomason.'

The actual size of the original sheets, as they now exist, is approximately 7½ by 12½ inches, the reduction in height being about one-third for the full sheets.

Part of a myke
 Look nymphs & shepherds looke here ends our quest
 since at last of eyes are blest
 Arcades
 Part of an Entertainment at
 Look nymphs & shepherds look
 What sudden blaze of myke
 is that we see from hence divine
 too divine to be mistooke
 this this is she
 to whom our bowes & wishes bend
 here our solemn search hath end
 Fame that her high worth to raise
 seemd not so lateish & profuse
 now seems guiltie of chafe
 and detraction from her praise
 less then a false light both eyes & ear first exempt
 Enrie bid ~~the~~ the ~~best~~
 Marke what radiant state she spreads
 in circle round her shining throne
 shooting her beams like silver throne
 this this is she alone
 like a goddess bright
 in the center of her light
 might she the wife Latona be
 or the towered Cybele
 mother of hundred gods
~~who~~ ~~not~~ ~~give~~ ~~her~~ ~~odde~~
 who ~~not~~ ~~thought~~ ~~this~~ ~~clime~~ ~~had~~ ~~into~~
 & dithy so unparalleled
 The Genes of ye wood ~~appears~~ ~~they~~ ~~after~~ ~~to~~ ~~come~~ ~~forward~~
 Gen Stay gentle swains, for though in this disguise
 I see bright honour sparkle through y^r eyes
 of famous ready y^e are & sprung
 of that renowned blood so often sung
 Divine Alphius who by secret slase
 stole under seas to meet his Arethuse
 And yee the breathing robes of y^e wood
 faire silver-bellied Nymphs of great
 I know this quite of y^e & free intent
 way all in honour of devotion must
 to the great post ~~in~~ ~~of~~ ~~mine~~
 whom with lo ~~of~~ ~~mine~~
 and with ~~of~~ ~~mine~~
 to tender ~~of~~ ~~mine~~
 and lead ~~of~~ ~~mine~~
 what shallow ~~of~~ ~~mine~~
 reach ~~of~~ ~~mine~~
 rude salt off amidst the
 For ~~of~~ ~~mine~~
~~of~~ ~~mine~~
 A the faire

live a thousand yeares
 to nurse the saplings tall, & curle the grove
 in ringlets quaint, & wanton windings wove
 and all my plants I save from nightlie ill
 of noysome winds, or blasting vapours chill
 bowes
 5 & from the *leaves* brush off the evill dew
 & heale the harmes of thwarting thunder blew
 or
 & what the crosse dire-looking Planet smites
 or hurtfull worme wth cankered venome bites
 when evening gray doth rise I fetch my round
 10 over the mount and all this hallowed ground
 and early ere the odourous breath of morne
 awakes the *leaves* slumbring leaves, or tassel'd horn
 shakes the high thicket hast I all about
 visit
 & number *all* my rancks, & every sprout
 15 wth puissant words, & murmurs made to blesse
 but else in deepe of - night when drousinesse
 mortall *eyes* sense
 hath lockt up *hath chain'd mortalitie* then listen I
 to the caelestiall sirens harmonie
 that sit upon the nine enfolded spheares
 20 and sing to those that hold the vital sheares
 & turning the adamantine spindle round
 on wth the fate of gods & men is wound
 such sweet compulsion doth in musick lie
 to lull the daughters of Necessity
 25 & keepe unsteddie Nature to her Law
 & the low world in measur'd motion draw
 after the heavenly tune w^{ch} none can heare
 heare of humaine mould wth grosse unpurged eare
 and yet such musick worthiest were to blaze
 30 the peerelesse height of her immortall praise
 whose lustre leads us, & for her most fit
 if my inferior hand or voice could hit
 inimitable sounds yet as wee goe
 what ere the skill of lesser gods can show
 35 I will assay her worth to celebrate
 and so attend yo^u towards her glittering state
 where yee may all that are of noble stemme
 approach & kisse her sacred vestures hemme

Song

Ore the smooth enameld greene
 40 where no print of step hath been
 follow me as I sing
 and touch the wav
 under the shadie fe of
 of branching elme sta re prooffe
 45 follow me
 I will bring yee wher she sits
 clad in splendor as befits
 her deitie
 such ueene
 50 All Ar t seene

though
 yet we

~~to nurse the saplings tall, & curl the grove~~
 in nightly quiet, & wanton windings wave.
 and all my plants & save from nightly ill
 of noxious winds, or blasting vapours still
 & from the ~~leaves~~ brush off the evil dew
 & heal the harm of the warring thunder blow
 & what the cross die-looking planet smites
 or hurt full worms with cankered venom bites
 when evening gray doth rise & fetch my round
 over the mount and all this hallowed ground
 and early ere the odorous breath of morn
 awakes the leaves, slumbering leaves, or tapersd horn
 shakes the high thickets fast, & all about
 & number all my ranches, & every sprout
 in the owl's work, & murmurs made to lift
 in the deeps of night when drowsiness
~~is in the land~~ ~~marriage~~ then listen &
 to the celestial string harmonic
 that sit upon the nine enfolded spheres
 and sing to those that hold the vital spheres
 & turning the adamantine spindle round
 on which the fate of gods & men is wound
 such sweet compulsion doth in music lie
 to still the daughters of necessity
 & keep unsteady Nature to her law
 & the low world in measured motion draw
 after the heavenly tune, & none can leave
 traces of humane mould with gross unpurged care
 and yet such music worthiest were to dare
 the heavenly height of her immortal praise
 whose lustre leads us, & for her most fit
 if my inferior hand or voice could hit
 imitable sounds yet as we go
 what ere the skill of lyre god can do
 I will assay her worth to celebrate
 and so attend you towards her glittering star
 where ye may all that are of noble theme
 approach & kiss her sacred vestures hem

Song

Over the smooth enamel'd green
 where no print of step hath been
 follow me as I sing
 and touch the wave

under the shade
 in branching state of
 follow me
 bring you when she sits
 and in splendour as it fits
 all such
 come

This concluding song of *Arcades* appears alone at the top of page 3 of the manuscript.

2 Song

nymphs & shepherds dance no more
 by sandie Ladons lillied bancks
 On old Lycæus or Cyllene hoare
 trip no more in twilight rancks
 5 though Erymanth yor losse deplore
 a better soyle shall give you thanks
 From the stonie Mænalus
 bring yor flocks & live with us.
 heere yee shall have ^{er} greater grace
 10 to serve the Ladie of this place — though
 Such a rurall Queene ^{yet w}
 A All Arcadia hath not seene Syrinx

3

Last line of song, As struck out by changing s to ll to read All not A as Wright printed.

This sonnet appears at the end of the First Draft of the Letter on page 6 of the manuscript.
 [Sonnet VII]

How soone hath Time the subtle theefe of Youth
 stolne on his wing my three & twentieth yeere
 my hasting days fly on wth full careere
 but my late spring no bud or blossome shew'th
 5 Perhapps my semblance might deceave y^e truth
 that I to manhood am arriv'd so neere
 & inward ripenesse doth much lesse appeare
 that some more tymely-happie spirits indu'th
 Yet be it lesse or more, or soone or slow
 10 it shall be still in strictest measure even
 to that same lot however meane or high
 toward w^{ch} Tyme leads me, & the will of heaven
 all is if I have grace to use it so
 as ever in my great task-maisters eye

6

This sonnet appears alone at the top of the last page of the manuscript containing writing, or on page 47.
 Sonnet XXIII

(23)

Mee thought I saw my late espoused saint
 brought to me like Alcestis from the grave
 whom Joves great son to her glad husband gave
 rescu'd from death by force though pale and faint.
 5 Mine as whom washt from spot of childe-bed taint
 purification in the old law did save,
 and such, as yet once more I trust to have
 full sight of her in heaven without restraint,
 came vested all in white, pure as her minde:
 10 her face was vaild, yet to my fancied sight
 love, sweetness, goodness in her person shin'd
 soe cleare, as in no face with more delight.
 But o as to imbrace me she enclin'd,
 I wak'd, she fled, and day brought back my night.

47

This concluding song of *Arcades* appears alone at the top of page 3 of the manuscript.

2 Song
 Nymphs & Shepherds dance no more
 on Lycus or Cyllene's hoar
 trip no more in twilight ranches
 though Erymanthos' left explore
 a better style shall give you thanks
 From the *Pomic Manual*
 bring ye flocks & live with us.
 have ye shall have ~~much~~ grace
 to serve the Lady of this place though
 such a rural Queen ~~the~~ ^{the} ~~land~~ ^{land}
 Arcadia hath not seen

3

This sonnet appears at the end of the First Draft of the Letter on page 6 of the manuscript.
 [Sonnet VII]

How soon hath Time the subtle thief of Youth
 stol'n on his wing my three & twentieth year
 my hasting days fly on with full career
 but my late spring no bud or blossom shewth
 Perhaps my semblance might deceive the truth
 that I to manhood am arriv'd so near
 & inward ripeness doth much less appear
 that some more timely-happie spirits indu'th
 yet be it less or more, or soon or slow
 it shall be still in strictest measure even
 to that same lot, however mean or high
 toward which Time leads me, & the will of Heaven
 all yf I have grace to stick it so
 as this in my great tale-masters eye

6

This sonnet appears alone at the top of the last page of the manuscript containing writing, or on page 47.
 Sonnet XXIII

23
 Me thought I saw my late espoused saint
 brought to me like *Diaphanes* from the grave
 whom Joves great son to her glad husband gave
 rescued from death by force though pale and faint.
 Mine as whom wight from spot of child-bed taint
 purification in the old law did save,
 and such as yet once more I trust to have
 full sight of her in heaven without restraint,
 came vested all in white pure as her minde:
 her face was ~~void~~ ^{void}, yet to my fancied sight
 love, sweetness, goodness in her person shined
 soe cleare, as in no face with more delight
 But as to embrace me she inclin'd,
 I wak'd, she fled, and day brought back my night.

47

Song

re of Sirens pledges of heavens joy
 e harmonious sisters voice & verse
 vine power & joynt force employ
 wth inbreath'd sense able to peirce. *equall

5 whilst yo^r raptures temper'd sweet
 happie spousal meet
 th a while
 woes
 home-bred beguile
 fantasie
 d ~~fancies~~ then present
 of pure concent

10 saphire-colour'd
 ay surrounds the ~~soveraigne~~ throne
 e
 & sollemne crie. wth saintlie shout & sollemne jubilee
 princly row silver
 trumpets blow loud symphonie of trumpets blow

15 origini vo and the *youthf
 cis Heb: re in ten thous
 spondet wth those just
 in hymnes d ubim sweet-winged squires
 singing ever y es beare Heav'n's henshmen
 while that all the f e of heaven and arches blue whilst the whole frame of
 20 resound and Eccho Hallelu. wth undiscording while then all the starrie
 that wee below may learne wth hart & voice frame
 may rightly to answere that melodious noise
 by leaving out those harsh chromatick jarres
 of sin that all our musick marres
 25 & in our lives & in our song
 may keepe in tune wth heaven till God ere long
 to his celestiall consort us unite
 To live & sing wth him in *ever-endlesse light *ever-glorious *uneclipsed
 where day dwells wthout night
 in f endlesse } morne of light
 (cloudlesse) birth
 in never parting light

Blest paire of Sirens pledges of heavens joy
 Spheare-borne harmonious sisters Voice, & Verse
 Mixe yo^r choise chords, & happiest sounds employ wed yo^r divine sounds,
 dead things wth inbreath'd sense able to pierce & mix't power employ

5 and ^{as} whilst yo^r equall raptures temper'd sweet
 in high misterious *holie spousall meet *happie
 snatch us from earth a while
 us of our selves & *home bred woes beguile *native

*up
 and to our high rays'd Phantasie praesent up rays'd *high raysd
 10 that undisturbed song of pure concent
 ay sung before the saphire-colour'd Throne
 to to him that sits thereon
 wth saintly shout, & sollemne jubilee
 where the bright Seraphim in *tripled row *burning
 uplifted

15 thire high lifted loud arch-angell trumpets blow
 and the Cherubick hoast in thousand quires
 touch thire immortall harps of golden wires
 wth those just spirits that weare the *blooming palmes *blooming or
 hymnes devout & *sacred Psalmes *holie victorious
 singing everlastingly
 20 while all the starrie rounds & arches blue
 resound and eccho Hallelu

on earth
 that wee ^{with} undiscording ~~hart~~ & voice
 may rightly answere that melodious noise
 by leaving out those harsh ^{*chromatick} jarres ^{*ill} sounding
 of ~~clay~~ clamorous sin that all our musick marres
 & in our lives & in our song
 may keepe in tune ^{with} heaven, till God ere long
 to his celestiall consort us unite
 to live & sing ^{with} him in endlesse morne of light

that wee on earth ^{with} undiscording voice
 may rightly answere that melodious noise
 as once wee ^{*could}, till disportion'd Sin ^{*did}
 against harsh
 jarr'd ~~drown'd~~ natures chime & ^{with} tumultuous din
 broke the faire musick that all creatures made
 to thire great Lord whose love thire motion swaid
 in pfect diapason whilst they stood
 in first obedience & thire state of good
 againe
 Oh may wee soone renew that song
 & keepe in tune ^{with} heaven, till God ere long
 to his celestiall consort us unite
 To live & sing ^{with} him in endlesse morne of light

At a solemn Musick

Blest paire of Sirens, pledges of heavens joy,
 Spheare borne, harmonious sisters Voice, & Verse
 Wed yo^r divine sounds, & mixt power employ
 dead things ^{with} inbreath'd sense able to peirce
 and to our high-rays'd phantasie ^{present}
 that undisturbed song of pure concent
 ay sung before the sapphire-coulour'd throne
 to him that sitts theron
 with saintly shout, & sollemne jubillie
 where the bright Seraphim in burning row
 thire loud up-lifted angell trumpetts blow
 and the Cherubick hoast in thousand quires
 touch thire immortall harps of golden wires
^{with} those just spirits that weare victorious palmes
 hymns devout & holy psalmes
 singing everlastingly.
 That wee on earth ^{with} undiscording voice
 may rightly answere that melodious noise
 as once we ^{did} ~~could~~ till disproportion'd. sin
 jarr'd against natures chime, & ^{with} harsh din
 broke the faire musick that all creatures made
 to thire great Lord whose love thire motion ~~sw~~ sway'd
 in pfect diapason whilst they stood
 in first obedience, & thire state of good
 oh may wee soone againe renew that song
 & keepe in tune ^{with} heav'n, till God e're long
 to his celestiall consort us unite
 To live & sing ^{with} him in endlesse morne of light

on earth
 that was wth undiscording harp voice
 may rightly answer that melodious noise
 by latching out those harsh ~~Chromatick~~ jarry ill sounding
 of ~~that~~ clamorous sin that all our musick marries
 & in our lives & in our song
 may keepe in tune wth heaben, till God ere long
 to his celestiall consort us unite
 to live & sing wth him in endlesse mornes of light

that was on Earth wth undiscording voice
 may rightly answer that melodious noise
 as once wee ~~could~~ till disproportion'd sin ~~* did~~
 jarred ~~our~~ nature's chime, & wth harsh din
 broke the faire musick that all creatures made
 to their great Lord whose love their motion swaid
 in perfect diapason whilst they stood
 in first obedience, & their state of good
 Oh may wee soone againe renew that song
 & keepe in tune wth heaben, till God ere long
 to his celestiall consort us unite
 to live & sing wth him in endlesse mornes of light

At a Solemn Musick

Blest pair of strings, plights of sweetest joy,
 Sphers borne, harmonious sisters voice, & verse
 wth ye divine sounds, & myxt power employ
 dead things wth new life, & sense all to revive
 and to our high ~~phantasy~~ phantasie present
 that undisturbed song of pure concent
 ay sung before the Sapphires-crown'd thrones
 to him that sits thereon
 with saintly shout & sollemne jubilee
 where the bright Seraphim in burning row
 their loud up-lifted angel trumpets blow
 and the Cherubick host in thousand quires
 touch their immortall harps of golden wires
 wth those just spirits that wear victorious palms
 hymns about & holy psalms
 singing everlastingly
 that was on earth wth undiscording voice
 may rightly answer that melodious noise
 as once wee ~~could~~ till disproportion'd sin
 jarred ~~our~~ nature's chime, & wth harsh din
 broke the faire musick that all creatures made
 to their great Lord whose love their motion swaid
 in perfect diapason whilst they stood
 in first obedience, & their state of good
 Oh may wee soone againe renew that song
 & keepe in tune wth heaben till God ere long
 to his celestiall consort us unite
 to live & sing wth him in endlesse mornes of light

On Time

set on a clock case

Fly envious Time till thou run out thy race
 call on the lazie leaden-stepping howres
 whose speed is but the heauey plummetts pace
 & glut thy selfe wth what thy womb deuoures
 5 w^{ch} is no more then what is false & vaine
 & meerly mortall drosse
 so little is our losse
 so little is thy gaine
 for when as each thing bad thou hast entomb'd
 10 & last of all thy greedie selfe consum'd
 then long Æternity shall greet our blisse
 wth an individuall kisse
 and Joy shall overtake us as a flood
 when every thing y^t is sincerely good
 15 & pfectly diuine
 with Truth, & Peace, & Love shall ever shine
 about the supreme throne
 of him t^r whose happy-making sight alone
 when once our heavenly-guided soule shall clime
 20 then all this earthie grōsnesse quit
 attir'd wth starres wee shall for ever sit
 Triumphant over Death, & Chance, & thee O Time.

Upon the Circumcision

yee flaming Powers, & winged Warriours bright
 that erst wth musick, & triumphant song
 first heard by happie watchfull shepheards eare
 so sweetly sung yo^r joy the clouds along
 5 through the soft silence of the listening night
 now *mourne* mourne & if sad share wth us to beare
 yo^r fiery essence can distill no teare
 burne in yo^r sighs, & borrow
 seas wept from our deepe sorrow
 10 he who wth all heav'ns heraldry whileare
entred enter'd the world, now bleeds to give us ease
 alas how soone our sin
 sore doth begin his infancie to sease
 Oh more exceeding love or law more just
 15 just law indeed but more exceeding love
 for wee by rightfull doome remedillesse,
 were lost in death till he that dwelt above
 high-thron'd in secret blisse for us fraile dust
 emptied his glory even to nakednesse
 20 and y^t great cov'nant w^{ch} wee still transgresse
 intirely satisfi'd
 and the full *wrauth* wrath beside
 of vengefull Justice bore for our excesse
 and seals obedience first wth wounding smart
 25 this day, but O^h ere long
 huge pangs & strong will peirce more neere his hart

Alas how soon our sin
 sore doth begin
 His infancie to sease

This day but O ere long
 Huge pangs & strong
 Shall will peirce more neere his heart

On Time

~~It is a clock iafe~~

Tarry envious Time full thou run up thy race
 carbon life is laden-stopping hours
 what speed is out the head's plummet: pass
 e glut thy selfe with what thy world dedows
 which no more then what is false e vaine
 e merely mortall drops
 so little is our life
 so little is thy gain
 for when as each thing bad thou hast entomb'd
 e last of all thy greivous selfe consumed
 then long Eternity shall greet our blisse
 with an individuall kisse
 and joy shall overtake us as a flood
 when every thing is sincerely good
 e perfectly divine
 with Truth, e Peace, e Love shall ever shine
 about the supreme throne
 of him whose happy-making sight alone
 when once our heabaly-guided soules shan clime
 then all this earthie griefe shall quit
 e this world with sinners we shall for ever sit
 Triumphant over Death, e Chance, e these 6 Time.

Upon the Circumcision

yee flaming Powers, e winged Warriors bright
 that erst with musick, e triumphant song
 first heard by happy watchful shepherds eare
 so sweetly sang ye joy the clouds along
 through the soft silence of the listening night
 yee mourning moans of sad shepherds woe to beare
 yee fiery spirit can digest no tear
 borne in ye sighs, e sorrow
 wept from our deep sorrow
 he who with all heav'n's heraldry whiles
 entered the world, now bleeds to give us ease
 alas how soon our sin
 sore doth begin his infancy to fease
 Oh more exceeding love or love more just
 just love more but more exceeding love
 for we by right full doome remanifest
 were lost in death till he that dwelt above
 high-thron'd in secret bliss for us trails dust
 emptied his glory, even to nakedness
 and y'not content with wee still transgress
 intirely satisfi'd
 and the full wrath beside
 of vengefull justice bore for our excess
 and seals obedience first with wounding smart
 this day; but Oh we long
 huge pangs e strong with pines more meet our part

Alas how soon our sin
 sore doth begin
 His infancy to fease

This day but O we long
 If wee please bring
 shall will please our hearts to

On his dore when y^e Citty expected an assault

When the assault was intended to y^e Citty

Captaine, or Collonell, or Knight in armes
Whose chance on these defenselesse dores may sease
If ever deed of honour did thee please
Guard them, and him within protect from harmes.
5 He can requite thee, for he knows the charmes
That call Fame on such gentle acts as these
And he can spread thy name or'e lands and seas,
What ever clime the sun's bright circle warmes.
Lift not thy speare against the Muses bowre
10 The great Emathian conquerour bidd spare
'The house of Pindarus when temple' and towre
Went to y^e ground . and the repeated aire
Of sad Electra's poet had y^e powre .
To saue th' Athenian walls from ruine bare

Ladie, that in the prime of earliest youth
wisely hast shun'd y^e broad way & y^e green
and with those few art eminently seen
that labour up y^e hill of heavnly Truth
5 The better part with Mary & with Ruth
chosen thou hast; and they y^t overween
and at thy *blooming* vertues fret their spleen **prospering *growing* vertues
no anger find in thee, but pitty & ruth.
Thy care is fixt, & zealously attends
10 to fill thy odorous lamp with deeds of light
& Hope that reaps not shame. Therefore be sure
Thou when the Bridegroom with his feastfull freinds
opens the dore of Bliss, that, houre of night, passes to bliss at y^e midd ^{(night} _{howr} *watch*
hast gain'd thy entrance, Virgin wise & pure.

To y^e Lady Margaret Ley

Daughter to that good Earle once President
of Englands Counsel, & her Treasury
who *left* [^]*them* both, unstain'd with gold or fee [^]*liv'd* in
& left them both, more in himself content,
5 Till the sad breaking of that Parliament
broke him, as that dishonest victory
at Chæroneæ, fatal to liberty
kill'd with report that Old man eloquent,
Though later born then to have known y^e *da* daies
10 wherin yo^r Father flourisht, yet by you
Madam, methinks I see him living yet;
So well yo^r words his noble Vertues praise,
that all both judge you to relate them true
and to possess them, Honourd Margaret.

~~Whom assault was intended to y^e City~~
 Captaine, or Colonell, or Armes
 Whose chaires on these Defences, yet dores may geve
 If they see or honour in these places,
 He can recite thee, for he knows the harmes.
 That all Fame on gaine gentle acts as though
 He can spread the name of Lande and sea;
 That all other Fame the suns bright circle harmes.
 Not the sea, against the Waves boare-
 The great Emperour, the Muses boare-
 The name of Indarus when temple and tower
 Were to be made, and the repeated air
 To all the world, yet had of none
 To save the Athenian walls from mine harme

Ladie, that in y^e prime of Earliest youth
 wisely hast shun'd y^e broad way of green
 and with those few art eminently seen
 that labour up y^e hill of heavenly Truth
 The better part with Marye, with Ruth
 chosen thou hast, & thy y^e overween
 and at thy blooming vertues yet this spien
 no angel find in thee, but pity & ruth. *proffering growing vertues*
 The care of that & zealously attends
 to fill thy odorous lamp with deets of light
 & Hope that yeaps not slumpe. Therefore be sure
 - thou when the Bridegroom with his feast full friends
 opens the door of blisse, that house of night, passes to blisse with y^e mild *(single)*
 hast gain'd thy entrance, virgin with e pure.

To y^e Lady Margaret Sey

Daughter to that good Earle once President
 of Englands Counsel, & her Treasury
 who left them both unstain'd with gold or fee *Liv'd in*
 & left them both, more in himself content,
 Till the sad breaking of that Parliament
 broke him, as that dishonest victory
 at Charonca, fatal to liberty
 fill'd with report that old man eloquent,
 though late born, then to have known y^e cleare daies
 when y^e father flourisht, yet by you
 Madam, we think I see him living yet;
 So well y^e words his noble vertues praise,
 that all both judge you to relate them true
 and to possess them, Honourd Margaret.

A maske 1634.

13

the first scene discovers a wild wood.

A Guardian spirit, or Dæmon.

Before the starrie threshold of Joves court
 my mansion is, where those imortall shapes
 of bright aereall spirits live inspheard
 in regions mild of calme & serene aire *where the banks*
 5 amidst the *gardens* Hespian gardens, *on whose bancks*
æternall roses grow & hyacinth
 bedew'd with nectar & celestiaall songs
yeeld
 æternall roses grow, & hyacinth *blow *grow *blosme*
 & fruits of golden rind, on whose faire tree
 the scallie-harrest *watchfull* dragons ^{ever} keeps
 10 unincharmed
 his *never charmed* eye, & round the verge
 & sacred limits of this **happie* Isle *blissfull* *blissfull
 the jealous ocean that old river winds
 his farre-extended armes till with steepe fall
 halfe his wast flood y^e wide Atlantique fills
 15 & haife the slow unfadom'd *poole of styx* Stygian poole (wonder
I doubt me gentle mortalls these may seeme but soft I was not sent to court yo^r
strange distantes to heare & unknowne climes with distant worlds, & strange removed clim
 yet thence I come and oft frō thence behold
 above the smoke & stirre of this dim, *narrow* spot
 20 w^{ch} men call earth, & wth low-thoughted care
 2 strive to keepe up a fraile & feavourish beeing
beyond the written date of mortall change
 1 confin'd & pester'd in this pinfeld heere
 unmindefull of the crowne that vertue gives
 after this mortall change to her true servants
 25 amoungst the entron'd gods on sainted seates
 yet some there be that by due steps aspire
 to lay thire just hands on that golden key
 that *shews the palace of æternity *ope's
 to such my errand is, & but for such
 30 I would not soyle these pure ambrosiaall weeds
 wth the ranck vapours of this sin-worne mould
 taske
 but to my *buisnesse now*. Neptune *whose sway* besids the sway
 of every salt flood & each ebbing streame
 tooke in by lot twixt high, and neather Jove
 all the
 35 impiall *the rule & title of each* sea-girt Isles
 that like to rich *gemms inlay* & various gems inlay
 the unadorned bosome of y^e deepe
 w^{ch} he to grace his tributarie gods
 by course committs to severall goverment
 40 and give them leave to weare thire saphire crowns
 and weild thire little tridents, but this Isle
 the greatest & the best of all *his empire* the maine
 he quarters to his blu-hair'd dieties
 and all this tract that fronts y^e falling sun
 45 a noble peere of mickle trust & power
 has in his charge wth temper'd aw to guide
 an old and haughtie nation proud in armes
 where his faire ofspring nurs't in princely lore
 are comming to attend thire fathers state
 50 and new entrusted scepter. but thire way
 lies through the perplext paths of this dreare wood
 the nodding horror of whose shadie brows
 threats the forlorne & wandring passer
 and heere thire tender age might suffer perill
 55 but that by quick command from soveraigne Jove
 I was dispatcht for thire defence, & guard
 and listen why, for I will tell you now
 what never yet was heard in tale or song
 from *hy* old or moderne Bard in hall, or bowre
 60 Bacchus, that first from out the purple grape
 crush't the sweet poyson of mis-used wine
 after the Tuscaine mariners transform'd

A mask 1034 the first scene describes a wild wood

A guardian spirit or Demon

Before the starrie threshold of Fades court
my mansion is, where those immortall shapes
of bright deitall spirits live insphered
in regions mild of celing & serene air. ~~where the angels~~
amidst the garden ~~of Eden~~ garden, ~~on some banks~~
~~of Eden~~ ~~with roses~~ ~~of Eden~~ ~~with roses~~
bed with ~~with roses~~ ~~of Eden~~ ~~with roses~~ ~~of Eden~~
eternall roses ~~of Eden~~ ~~with roses~~ ~~of Eden~~ ~~with roses~~ ~~of Eden~~
of fruits of golden ~~of Eden~~ ~~with roses~~ ~~of Eden~~ ~~with roses~~ ~~of Eden~~
the scales ~~of Eden~~ ~~with roses~~ ~~of Eden~~ ~~with roses~~ ~~of Eden~~
by ~~of Eden~~ ~~with roses~~ ~~of Eden~~ ~~with roses~~ ~~of Eden~~
a sacred limbe of ~~of Eden~~ ~~with roses~~ ~~of Eden~~ ~~with roses~~ ~~of Eden~~
the jewell ~~of Eden~~ ~~with roses~~ ~~of Eden~~ ~~with roses~~ ~~of Eden~~
his form ~~of Eden~~ ~~with roses~~ ~~of Eden~~ ~~with roses~~ ~~of Eden~~
half his wast flood ~~of Eden~~ ~~with roses~~ ~~of Eden~~ ~~with roses~~ ~~of Eden~~
e half the slow unfathom'd ~~of Eden~~ ~~with roses~~ ~~of Eden~~ ~~with roses~~ ~~of Eden~~
of ~~of Eden~~ ~~with roses~~ ~~of Eden~~ ~~with roses~~ ~~of Eden~~
of ~~of Eden~~ ~~with roses~~ ~~of Eden~~ ~~with roses~~ ~~of Eden~~
yet ~~of Eden~~ ~~with roses~~ ~~of Eden~~ ~~with roses~~ ~~of Eden~~
above the smoke & stirre of this dim ~~of Eden~~ ~~with roses~~ ~~of Eden~~ ~~with roses~~ ~~of Eden~~
with men call earth, & with low-thoughted care
strive to rise up, & fraile & feavounsh being
beyond the witten date of mortall change
Conceit & pesterd in thy pin-fold heere
unimitt of life crown that vertue give
after this mortall change to her true servants
amongst the enthroned gods on sainted seats
yet some there be that by due steps aspire
to lay their just hands on that golden key
that opens the palace of eternitie
to such my errand is, & but for such
I woult not soyle these pure ambrosiall weeds
with the waight becom of this sin-worne mould
but to my ~~of Eden~~ ~~with roses~~ ~~of Eden~~ ~~with roses~~ ~~of Eden~~
of every salt flood & each robbing stream
look in or lot howt high, & whether Jove
the ruler ~~of Eden~~ ~~with roses~~ ~~of Eden~~ ~~with roses~~ ~~of Eden~~
that like to rich ~~of Eden~~ ~~with roses~~ ~~of Eden~~ ~~with roses~~ ~~of Eden~~
the unadorned bosome of ~~of Eden~~ ~~with roses~~ ~~of Eden~~ ~~with roses~~ ~~of Eden~~
with as to grace his tributary gods
by court committs to severall government
and give them leave to pursue their separate crowns
and visit their little tridents, but this the
the granted & the best of all ~~of Eden~~ ~~with roses~~ ~~of Eden~~ ~~with roses~~ ~~of Eden~~
the quarters to his blue-haired dishes
and all this tract that fronts y^e falling sun
a noble piece of mighty huilt & power
has in his charge with temperd law to guide
an old and haughtie nation proud in arms
where his faire offspring nurst in princely love
are comming to attend their fathers seats
and new entrusted scepter, but this man
his through the perplext paths of this dreere wood
the madding horror of whose snarling brows
threats the forlorn & wandering passenger
and heere their tender age might suffer perill
but that by quick command from soveraigne Jove
I was dispatched for him datcher & guard
and herein why, for I will tell you now
what never yet was heard in tale or song
from any old or moderne Bard in hall or bowre
Placing that first from out the purple grape
crush the sweet poison of mil. sed wine
after the Tisane manasse from stone

- Coasting the Tyrrhene shore, as y^e winds listed
 on Circe's Island fell, (who knows not Circe
 the Daughter of y^e sun, whose charmed cup
 whoever tasted lost his upright shape
 5 & downward fell into a groveling swine)
 this nymph that gaz'd upon his clustring locks
 wth ivie berries wreath'd, & his blith youth
 had by him ere he parted thence, a son
 much like his father, but his mother more
 10 w^{ch} therfore she brought up, and nam'd him Comus nam'd whome
 who ripe & frolick of his full growne age
 roaving the Celtick, & Iberian feilds
 at last betaks him to this ominous wood
 & in thick ^{*covert} of black shade imbour'd ^{*shelter}
 nightie
 15 excells his mother at her ^{potent} art
 offering to every wearie travailer
 his orient ^{like} liquor in a crystall glasse
 to quench the drouth of Phoebus, w^{ch} as they tast
 fond
 (for most doe tast through ^{weake} intemperate thirst)
 20 soone as the potions works thire humaine countnance
 th' expresse resemblance of o' the gods is chang'd
 into some brutish forme of wolfe or beare
 or Ounce, or tiger, hog, or bearded goate
 all other pts remaining as ^{before} they were
 25 and they, so pfect is thire miserie
 not once pceave thire foule disfigur^ement
 but boast themselves more comely then before
 & all thire freinds & native home forget
 to roule wth pleasure in a sensuall stie
 30 therfore when any favour'd of high Jove
 chances to passe through this advent'urous glade
 swift as the sparkle of a glauncing starre
 I shoote from heaven to give him safe convoy
 as now I doe, but first I must put off
 35 these my sky robes spun out of Iris woofe
 and take y^e weeds and liknesse of a swayne
 that to the service of this house belongs
 who wth his soft pipe & smoth dittied song
 well knows to still the wild winds when they roare
 40 & hush the waving woods, nor of lesse faith
 and in this office of his mountaine watch
 the
 nearest & likliest to ^{give} præsents ^{aide} chance aide
 f y^s occasion ^{of this occasion}, but I heare the tread
 hatefull
 of ^{virgin} steps I must be veiwlesse now. *Exit* goes out
 wth a charming rod & ^{glasse} of liquor
 Comus enters ^{with} his rout all headed like some wild beasts thire
 come on in
 garments some like mens & some like womens they ^{begin} a wild &
 humorous antick fashion
 intransit ^{κωμῳδῶντες}.
 45 Co. The starre that bids y^e shepheard fold
 now the top of heav'n doth hold
 and the gilded carre of day
 his glowing axle doth allay
 in the steepe ^{Tartessian} streame ^{*Atlantick}
 50 & the slope sun his upward beame
 shoots against the ^{*northren} pole ^{*dusky}
 pacing toward the other goale
 of his chamber in the east
 meane while welcome Joy & feast
 55 midnight shout & revelry
 tipsie dance & jollity
 braid yo^r locks wth rosie twine
 dropping odours, dropping wine
 Rigor now is gon to bed
 60 Advice & ^{nice} tom wth her scrupulous head

Line 60. Wright's note reads 'Birch and other who follow him read the first words of this line "And quick Law," taking the tail of the "g" in the line above for a part of "Q." As I read them the words are "& nice" followed by something which ends in "tom," perhaps "custom."

Coasting the Tyrrhenus shore, as y^e winds list
 on Circe's Island fell, (who knows not Circe
 the Daughter of y^e Sun, whose charmed cup
 whose tasted lost his upright shape
 & downeward fell into a groveling swine)
 this nymph that gaz'd upon his clustering locks
 with iris berries writhed, & his blith youth
 had by him ere he parted thence a son
 much like his father, but his mother more
 who therfore she brought up, and nam'd him Comus nam'd whom
 who ripe & frolick of his full grown age
 robbing the Ethick, & Iberian fields
 at last betakes him to this ominous wood
 & in thick covert of black shade, imbour'd
 excell'd his mother at her night art
 affixing to every ware & drabber
 his orient life liquor in a crystal glasse
 to quench the drouth of phisus, such as they tast
 (for most doe tast through ~~the~~ intemperate thing)
 soons as the pokings work, their humours countenance
 the express resemblance of o^r gods is chang'd
 into some brutish forme of wolfe or beare
 or Ounce, or tiger, hog, or bearded goat
 all other things remaining as before, that were
 and thus, so fast is thine miserie
 not once perceiv'st thine foule disfigurement
 but boast themselves more comely then before
 & all thine friends & native home forget
 to roule with pleasure in a sensuall shie
 therfore when any favour'd of high fate
 chances to passe through this adventurous glade
 swift as the sparkle of a gleancing starre
 I shoote from heaben to give him safe convey
 as now I doe, but first I must put off
 these my shy robes spun out of Iⁿis woofe
 and take in stead, & likeness of a swaine
 that to the service of this house belongs
 who with his soft pipe & smoth dittied song
 will knowe to still the wild winds when they roare
 & hush the warbling woods nor of lesse faith
 and in this office at his mountain watch
 neerer & best to give pregnant aid, changes
 of occasion, but I leave the tread
 of ~~the~~ steps I must be true to now. ~~the~~ goes out
 with a charming rod & ~~glass~~ of liquor
 Comus enters, with his rout all readied like some wild beasts thir
 garments some like ming & some like women they ~~come on in~~
~~hamorous~~ which fashion
 in trant Rayn's Fortie.

Co. The starre that bids y^e shepherds fold
 now the top of Arian doth hold
 and the gilded carer of day
 his glowing axle doth allay
 in the steep ~~fast~~ stream Atlantic
 & the slope sun his upward beams
 shoots against the northern pole & dusky
 pacing toward the other pole
 of his chamber in the east
 meane while welcome joy & feast
 midnight stoups & revelry
 tipsie dance & folly
 braide y^e locks with rosie twine
 dropping & clours, dropping wine
 Right now is gon to bed
 & ~~the~~ with his scrupulous hie

Strict age, & sowre severity
 wth thire grave saws in slumber lie
 wee that are of purer fire
 imitate the starrie quire
 5 who in thire nightly watchfull spheares
 in lead wth swift round the months & yeares
 the sounds & seas wth all thire finnie drove
 now to the moone in wavering morrice move
 and on the ^{*tawnie} yellow sands & shelves ^{*tawnie}
 10 trip the pert fayries, & the dapper elves.
 by dimpled brooke & fountayne brim
 the wood nymphs deck't wth daysies trim
 thire merrie wakes & pastimes keepe
 what hath night to doe wth sleepe
 15 night has better sweets to prove
 Venus now wakes, & wakens Love
 Come let us our rights begin
 tis only daylight that makes sin
 w^{ch} these dun shades will ne're report
 20 Haile goddess of nocturnall sport
 Dark-vaild Cotyto, to whome the secret flame
 of midnight torches burnes, mysterious Dame
 that neere art call'd but when the dragon womb
 of Stygian darknesse spitts her thickest glo^{me} ^{*and makes one blot}
 25 ^{*and makes a blot of nature and throws a blot} of all y^e aire
 clowdie
 stay thy *polisht* ebon chaire ^{(& befreind}
 30 of [⊕] till all thy dues bee don & *nough*t left out [⊕] wherein thou *ridst* ridst wth Hecate[⊕]
 ere the blabbing eastreane scout ^{& favour our close revelrie jocondrie}
 the nice morne on th' Indian steepe
 from her cabin'd loopehole peepe
 and to y^e telltale sun discry
 our conceal'd solemnity
 35 Come knit hands, & beate y^e ground
 in wth a light *& frolick* fantastick round
 the measure (in a wild rude & wanton antick)
 Comus. Breake off, breake off, I *heare* feele the different pace
 of some chast footing neere about this ground
some virgin sure benighted in these woods
for so I can distinguish by myne art
 40 run to yo^r shrouds wthin these braks & trees they all scatter
 our number may affright. Some virgin sure
 (for so I can distinguish by myne art)
 benighted in these woods; now to my *traines* charmes
 & to my *mothers* charmes wilie trains, I shall ere long
 be well stock't wth as faire a heard as graz'd
 45 about my mother Circe thus I hurle
 dazling
 my *powder'd* spells in to the spungie aire *blind* ^{*bleare}
 of power to cheate the eye wth ^{*sleight} illusion
 and give it false præsents ^{lest} ^{else} the place
 and my quaint habits breed astonishment
 50 and put the damsell to suspicious flight
 w^{ch} must not be, for thats against my course
 I under faire prætençe of freindly ends
 and well-plac't words of glozing courtesie
 baited wth reasons not unplaussible
 55 wind me into the easie hearted man
 & hugge him into ^{snares} *nets*. when once her eye
 hath met the vertue of this magick dust
 I shall appeare some harmelesse villager
 whome *thrift* keeps up about his countrie geare *thirst*
 60 but heere she comes I fairly step aside
 & hearken, if I may, her buisnesse heere.
 the Ladie enters
 this way the noise was, if my eare be true
 best
 my ^{best} guide now, me thought it was the sound
 of riot, & ill manag'd merriment

Swift age, & sower sobriety
 with thine grave jaws in slumber lie
 were that life of purer fire
 imitate the starrie quire
 who in thine nightly watchfull spheres
 lead us swift round the mighty & vantage
 the sounds & seas with all thine firmie dooves
 now to thine moons in waverine morrice move
 and on the ~~starry~~ sands & shelves ~~of~~ ^{trawling}
 tip the pert fayries, & the dapper elves.
 by dimmed brooks, & fountayns brim
 the wood nimphs deckt with dayies trim
 thine merrie loakes & pastimes keepe
 what hath night to doe with sleepe
 night has better sweets to probe
 Venus now wakes, & wakens love
 Come let us our nights begin
 tis only daylight that makes sin
 with these dun shades will nere report
 Hail goddess of nocturnall sport
 Dark-baild Colytto, to whom the secret flame
 of midnight torches burns, mysterious Dame
 that nere art calld but when the dragon womb
 of Stygian darkness spitts her thickest gloom ^{and makes one blot}
~~and makes a blot of nature and throws a blot of all y air~~ (beforeind
~~stay thy light shon chair~~ ^{when thou wilt ride with Hecate}
~~of all thy dues be done~~ ^{as follows our dance}
 ere the blabbing eastward scout
 the nice morn on th' Indian seape
 from her cabin'd loop-hole peeps
 and toys till tale sun disney
 our censur'd solemnity
 Come knit hands, & beate y ground
 in with a light & fantastick round

the measure (in a wild rude & wanton antick)

Comus. Breaks off, breaks off, & leave fall the diuersal pace
 of some chaste footing nere about this ground
~~some virgin sure brought in these woods~~
~~for so I can distinguish by myse art~~
 run to yor shrouds with these brake & trees they all scatter
 our number may affright. Some virgin sure
 (for so I can distinguish by myse art)
 brought in these woods; now to new trances charm'd
 & to my mother Circe thus I hurle
 about my mother Circe thus I hurle
 my power to create the eye with illusion
 and give it false presentments of the place
 and my quaine habite vnto astonishment
 and put the damsel to suspitious flight
 who must not be for tarry against my course
 & under faire pretences of friendly ends
 and well plac'd words of glozmy courtship
 couer'd with reasons not unplaussible
 wind me into the easie hearted man
 & hange him into mine. when once her eye
 hath met the vertue of this magicald dust
 I shall appeare some harmlesse villager
 whom a thrieff keeps up about his countrey gate
 but heere she comes & fairly sleep a while
 & hearken, if I may, her businesse here.

the Ladies inter

this way the noise was, if my ears be true
 my guide now, we thought it was the sound
 of riot, & ill manag'd merriment.

such as the jocond flute or gamesome pipe when granges
 stirs up amongst the loose unletter'd hinds ^{that} gar^{ners} full
 in wanton dance ^{adore} ^{they} ^{praise} the bounteous Pan > ^{when} for thire teeming flocks, &
 5 & thanke the gods amisse, I should be loath
 to meet the rudenesse & swill'd insolence
 of such late wassailers yet Oh where else
 in the blind ^{mazes} ^{alleys} of these this ^{tangled} wood shall I informe my unacquainted feete
 10 my brothers when they saw me wearied out
 wth this long way resolving heere to lodge
 under the spredding favour of these pines
 stept, as they sed, to the next thicket side
 to bring me berries, or such cooling fruit
 15 as the kind hospitable woods provide
 they left me then, when the gray-hoodded ev'n
 like a sad votarist in palmers weeds
 rose from the hindmost weeles of Phœbus *chaire* waine
 but where they are and why they come not back
 20 is now the labour of my thoughts, tiz likliest
 wandring
 they had ingadg'd thire *youthly* steps too farre
 to the soone parting light and envious darknesse ere they could returne
 had stolne them from me; else O theevish night
 why shouldst thou, but for some felonious end
 25 in thy darke lanterne thus close up the starres
 that nature hung in heaven & fill'd thire lamps
 wth ever lasting oyle to give ^{*thire} light ^{*due}
 to the misled & lonely travailer
 this is ^a place as well as I may guesse
 30 whence even now the tumult of loud mirth
 was rife & perfect in my listening eare
 yet nought but single darknesse doe I find
 what might^e this be? a thousand fantasies
 begin to throng into my memorie
 35 of calling shaps, & beckning shadows dire
 and ayrie tounes ^{*that} lure night wanderers ^{*that} syllable mens nams
 on sands, & shoars, & desert wildernesses.
 these thoughts may startle well, but not astound
 the vertuous mind, that ever walks attended
 40 by a strong siding champion conscience
 O welcome pure-eyd Faith, white-handed Hope
 thou ^{*flittering} angell girt wth golden wings ^{*hov'ring}
 and thou ^{*unspotted} forme of chastity ^{*unblemish't}
 I see yee visibly, & while I see yee
 this dusky hollow is a paradise
 & heaven gates ore my head & now I beleeve
 45 that ^{he} the supreme good to' whome all things ill
 are but as slavish officers of vengeance
 would send a glistring ^{*cherub} if need were ^{*guardian}
 to keepe my life, & honour unassaild.
 was I deceav'd, or did a sable cloud
 50 turne forth her silver lining on the night
 I did not erre, there dos a sable cloud
 turne forth her silver lining on the night
 & casts a gleame over this tufted grove
 I cannot hallow to my brothers, but
 55 such noise as I can make to be heard fardest
 Ile venter, for my new-enliv'nd spirits
 prompt me & they phapps are not farre hence
 Song.
 Sweet Ezcho sweetest nymph that liv'st unseen
 within thy ayrie ^{*shell} ^{*cell}
 slow
 60 by ^{*Mæanders} margent greene ^{*slow}
 and in the violet-imbroider'd vale
 where the love-lorne nightingale
 nightly to thee her sad song mourneth well

such of the second flute or gamelone pipe
 Dives up amongst the lofty unlettered hinds ^{open}
 in wanton dances ~~they~~ ^{praise} the bounteous Pan
 & thanks the gods amidst, I should be loath
 to meet the swiftest & swiftest misfortune
 of such late well-sailers yet of where else shall I inform my unacquainted father
 in the blind ~~mass~~ ^{mass} of ~~these~~ ^{this tangled} wood
 my brothers when they saw me wearied out
 with this long way resolving here to lodge
 under the spreading favour of these pines
 steep, as they sed, to the next thicket side
 to bring me berries or such cooling fruit
 as the kind hospitable woods provide
 they left me then, when the gray-hooded Ebn
 like a sad votant in palmers weeds
 rose from the hindmost weels of Phaebus chariot wain
 but where they are and why they came not back
 is now the labour of my thoughts, his likeliest
 they had ingaged their ~~eyes~~ ^{eyes} too far
~~in the sacred twilight and ethereal darkness~~ ^{in the sacred twilight and ethereal darkness} are they could return
 had stolen them from me; else o theebish night
 why shouldst thou, but for some felonious end
 in thy darker lantern thus close up the flares
 that nature hung in heaven, fill'd their lamps
 with your lasting oyle ~~to give~~ ^{to give} light due
 to the mistle & lonely traveller
 this is place as well as I may guess
 whence even now the tumult of loud mirth
 was rife & perfect in my listening ear
 yet nought but single darkness do I find
 what might this be a thousand fantasies
 begin to throng into my memory
 of calling shades, & beckning shadows dire
 and ayne toings that lure right wanderers that syllable men's ears
 on sands & shoals, & desert wildernesses
 these thoughts may startle with, but not aground
 the vertuous mind, that over waters attended
 by a strong siding champion conscience
 of welcom & pure-eyed Faith, white-haired Hope
 thou shattering angel girl with golden wings ^{floating}
 and thou unspotted form of chastity ^{unblemish'd}
 I see ye visibly, & while I ~~stand~~
~~in the dark~~ ^{in the dark} ~~and~~ ^{and} ~~now~~ ^{now} ~~I believe~~ ^{I believe}
 that the Supreme good, & whose all things
 are but as plain officers of vengeance
 would send a glistering cherub if need were * guardian
 to keep my life, & honour unassail'd.
 was I doleful, or did a sable cloud
 turne forth her silver lining on the night
 I did not see, there does a sable cloud
 turne forth her silver lining on the night
 a cello & gleams over this tufted grove
 I cannot hallow to my brothers, but
 such noise as I can make to be heard fardest
 the venter, for my new-cultured spirits
 prompt me & they shapps are not farre hence
 Song.

Sweet epas sweetest nymph that liv'd unseen
 in the violet-broider'd vale
 where the live-long nightingale
 nightly to thee her sad song mourneth well

Canst thou not tell me of a gentle paire
 that likest thy Narcissus are?
 Oh if thou have
 hid them in some flowrie cave
 5 tell me but where
 Sweet Queene of parlie, daughter of the speare
 So *must* maist thou be translated to the skies
 And hold a counterpoint ^{*}to all heavns harmonies ^{*}and give resounding grace
 Comus enters. looks in and speaks
 Co. can any mortall mixture of earths mould
 10 breath such divine encha^unting ravishment
 sure something holy lodges in that brest
 and wth these raptures moves the vocall aire
 to testifie his hidden residence
 how sweetly did they flote upon the wings
 15 of silence, through the empty vaulted night
 at every fall smoothing the raven downe
 of darknesse till she smil'd, I have oft heard ^{sitting}
 my mother Circe wth the Sirens three ^{amidst} the flowrie-kirtl'd Naiades
 20 who as they sung would take the prison'd soule ^{potent}
 & lap it in Elizium, Scylla *would weepe* wept culling thire ^(powerfull) hearbs, & balefull druggs
 and *chide* her barking waves into attention ^{myghty}
 and fell Charybdis murmur'd soft applause
 25 yet they in pleasing slumber lull'd the sense
 and in sweet madnesse rob'd it of it selfe
 but such a sacred, & home felt delight
 such sober certainty of waking blisse
 I never heard till now. Ile speake to her
 30 and she shall be my queene. Haile forreine wonder
 certaine
 whome [^]these rough shades did never breed
 unlesse the goddesse that in rurall shrine
^{*liv'st} heere wth Pan or Silvan, by blest song ^{*dwell'st}
 forbidding every bleake unkindly fogge
 35 to touch the ^{*prospering} growth of this tall wood ^{*prosperous}
 Ladie Nay gentle shepherd ill is lost that praise
 that is addrest to unattending eares
 not any boast of skill, but extreme shift
 how to regaine my sever'd companie
 40 compell'd me to awake the courteous Echo
 to give me answer *to give me* from her mossie cou^tch
 Co. what chance good La. hath bereft you thus
 La. dim darknesse, & this leavie labyrinth
 Co. Could that divide you from ^{neere} ^{thire} ushering hands guides
 45 La. they left me wearied on a grassie terfe
 Co. by falshood, or discourtesie or why
 La. to seeke ith valley some ^{coole} freindly spring
 Co. and left yo^r faire side all unguarded Ladie
 La. they were but twaine, & purpos'd quick returne
 50 Co. phapps fore stalling night praevented them
 La. how easie my misfortune is to hit
 Co. imports thire losse beside the praesent need
 La. no lesse then *then* if I should my brothers loose
 Co. were they of manly prime, or youthfull blome
 55 La. as smooth as Hebe's thire unrazor'd lipps.
 Co. such tow I saw what tyme the labour'd oxe
 in his loose traces from the furrow came
 & the swinck't hedger at his supper sate
 I saw' em under a greene mantling vine
 60 that crawls along the side of yon smal hill
 plucking ripe clusters from y^e tender shoots
 thire port was more then humaine as they stood
 I tooke it for a faerie vision
 of some gay creatures of the element
 65 that in the colours of y^e rainbow live
 & play ith plighted clowds, I was aw strooke
 & as I past, I worshipt, if those you seeke
 it were a journey like the path to heav'n
 La
 to helpe you find them out. Gentle villager

8 Wright was sure that the carefully obliterated words were *And hold a counterpoint* as in the Bridgewater Manuscript, which would free Lawes from Warton's charge of having tampered with the line. 21-22 The changes in these two lines go together. Wright thought that *would weepe* in 21 and *and chide* in 22 were first written; then changed to *wept* and *chiding* after which *and chid* was finally allowed to stand. That is, in 22 *and* was struck out and *chide* altered to *chiding* after which, *and* was restored and *chiding* altered to *chid*.

Canst thou not tell me of a gentle pain
that lieth thy Narcissus are?

(h it then have
hid them in some flower's cave
till me but when

Sweet jessens of parly, daughter of the sphears
some mayst thou be translated to the skies

and give resounding grace
Comes enters. Looks in and speaks

Can any mortal mixture of earth's mould
breathe such living enchanting ravishment
sure something holy lodges in that breast
and with these raptures moves the local air
to testify his hidden residence

how sweetly did they float upon the wings
of silence, through the empty vaulted night
at busy fall smoothing the raven down
of darkness till she smiled, I have oft heard

my mother since with the singing three
who as they sung would take the prisoned souls
e lap it in Elizium, Scilla would

and childer wakened waves into attention
and fell Charibdis murmured soft applause
yet they in pleasing slumber bled the sense
and in sweet madness rob'd it of its self

but such a sacred, e home felt delight
such sober certainty of waking bliss
I never heard till now. She speaks to her

and she shall be my guide. Haile foreigner woman
whom these rough shades did never breed
unlike the goddesses that in rural shrine

live with Pan or Sylvan, by their songs
forbidding every bleak unkindly faggot
to touch the prospering growth of thy tall woods

Lady Nay gentle shepherd it is lost that praise
that is address to unattending ears
not any boast of skill, but extreme shift
how to regain my severed company

comest thou to awake the courteous Echo
to give me answer to my voice from his mossie catar
what chance good La hath befall you thus

dim day's light, e thy leading labyrinth
could that divide you from these ushering guides
they left me wreath on a grassie turf

by accident, or discontent, or why
to seek the valley some kindly spring
and left yet faire side all unguarded

they were but twaine e purpos'd quick returne
chappes for falling might prevented them
how cease my misfortune is to hit
impairt thine loss beside the present need

no less then thou if shout my brothers loss
were they of manly prime, or youthfull bloom
as smooth as Hebe's thine unrazor'd lips

Such tow I saw what time the labourd ope
in his loose traces from the furrow came
the swiftest hider at his supper sat

I saw em under a Oxene mantling mine
that crawls along the side of yon small hill
plucking ripe clusters from the tender shoots

their sport was more then humane as they stood
I took it for a faerie vision
of some gay creature of the element

that in the colour of y rain bow live
e play with plighted clouds I was aw-droog
e as I pass I worshippt if those you seek

it were a journey like the path to heav'n
to helpe you find them on a gentle hillayer

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that lieth thy Narcissus are?

(h it then have
hid them in some flower's cave
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some mayst thou be translated to the skies

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of some gay creature of the element

that in the colour of y rain bow live
e play with plighted clouds I was aw-droog
e as I pass I worshippt if those you seek

it were a journey like the path to heav'n
to helpe you find them on a gentle hillayer

what readiest way would bring me to that place
 Co. due west it rises from this shrubbie point
 La. to find out that good Shepheard I suppose
 in such a scant allowance of starrelight
 5 would overtake the best land-pilots art
 the
 without sure *steerage* of guesse of well-practiz'd feet
 Co. I know each lane, & every alley greene
 dingle, or bushie dell of this **wide* wood wild
 & every *bosky bosky* bosky bourne from side, to side
 10 my dayly walks, & ancient *nighbour* neighbourhood
 and if yo^r stray attendance be yet lodg'd
 ed within
 or shroud *in these* limits I shall know I shall know **shroudie*
 ere the *larke rowse rowse* ere morrow wake or the low-roosted Larke
 from her thetch't *rowse palate* rowse, if otherwise pallat
 15 I can conduct you Ladie to a low
 but loyall cottage, where you may be safe
 till furdur quest *be made* La. Shepheard I take thy word
 & trust thy honest offer'd courtesie
 w^{ch} oft is sooner found in lowly sheds
 20 with & smoakie rafters, then in tapstrie halls
 h
 & courts of princes *were* where it first was nam'd
 & *is pretended yet* yet is most prætended. in a place
 lesse warrante'd then this *I cannot be* or lesse secure
 I cannot be, that I should feare to change it
 25 eye *eye* me blest providence, & square *my this* tryall
 to my proportion'd strength, shepheard lead on. Exeunt
 the tow brothers enter
 1 bro. unmuffle ye faint starres, & thou faire M^o moone
 that *wond'st* wont'st to love the travaillers benizon
 stoop thy pale visage through an amber cloud
 30 and 'disinherit Chaos, that raignes heere
 in double night of darknesse & of shades.
 or if yo^r influence be quite dam'd up
 wth black usurping mists, some gentle taper
 though a rush candle from the wicker hole
 35 of some clay habitation visit us
 thy
 wth a long levell'd rule of streaming light
 and thou shalt be our starre of Arcadie
 or Tyrian Cynosure. 2 bro. or if our eyes
 be barr'd that happinesse, might wee but heare
 40 the folded flocks pen'd in *thire* watled cotes cotes
 or sound of pastorall reed wth oaten stopps
 or *wistle* whistle from y^e lodge, or village cock
 count the night watches to his featherie dames
 t'would be some solace yet, some little cheering
 this *sad* close
 45 in *lone* dungeon of innumerable bowes.
 ead the **but* oh that haplesse vergin our lost sister
 wander
 per over where may she *now*, whether betake her (amongst rude burrs & thistles
 gainst from the chill dew in *this dead solitude surrounding wilde*
 perhaps some cold bank is
 1 stead of *phapps some cold bancke is* her boulder now
 50 do or gainst the rugged barke of some broad elme (fraught wth sad feares
 wne she leans her *thoughtfull head musing at our unkindnesse* unpillow'd head *frau*
 happs sõe what if
 old banke is or *else* in wild amazement, and affright
 so fares as *did forsaken Proserpine*
 rowling
 when the *big wallowing flakes of pitchie clouds*
 & darknesse *wond* her in. 1 Bro. *Peace brother peace*
 I doe not thinke my sister so to seeke
 or so unprincip'l'd in vertues booke
 55 and the sweet peace y^t goodnesse bosomes ever
 want
 as that the single *of* light & noise (not beeing in danger, as I trust she is n
 could stirre the *steadie* constant mood of her calme thoughts
 & put them into misbecomming plight

57 Wright, contrary to Birch, Newton, Warton, and Todd, correctly read *steadie* for their *stable*. 46 The marginal words are filled out by Wright as [r]ead the [p]aper over [a]gainst [i]nstead of . . . owne . . . [per]happs sõe [c]old banke is

what readiest way would bring me to that place
 Co. dur wilt it rises from thy shrubbie point
 to find out that good shephard I suppose
 in such a scant allowance of starre light
 would undertake the best landpilots art
 without sure ~~storage~~ ^{tho} guesses of well-practiz'd fere
 Co. I know each lane, & every alley greens
 dingle, or bushie dell of this wide wood wild-
 & every basket basket baskie bournes from side to side
 my dayly walks, & ancient neighbour neighbourhood
 and it yo^e stray attendance. Be yet lodg'd
 r shroudd ~~in these limits I shall know I shall know~~ ^{in shroudd}
~~but the wide rougher merrow wake or the low-roosted larks~~
 from her thick't ~~can't palate rouse~~ ^{can't palate} rouse, if other wise pallat
 I can conduct you latter to a low
 but loyall cottage, where you may be safe
 till furder quest be made. La. shephard I take thy word
 & trust thy honest offer'd courtesie
 which oft is so awn found in lowly sheds
 with ~~snobbie~~ ^{snobbie} refiners, then in hapshie halls
 & courts of princes ~~where~~ ^{where} where it first was nam'd
 & is ~~most~~ ^{most} most-pratend'd. in a place
 less warrantid then this ~~I cannot be~~ ^{I cannot be} or less secure.
 I cannot be, that I should feare to change it
 eye ~~eye~~ ^{eye} me best providence, & square this tryall
 to my proportion'd strength, shephard lead on. Exeunt
 the low brotheres enter

[illegible]

- Vertue could *ad all her* see to doe what vertue would
 by her owne radiant light though sun & moone
 were in the flat sea sunke: and wisdom's selfe
 oft seeks to *solitarie sweet retire* oft seeks to sweet retired solitude
 5 where wth her best nurse Contemplation
 she plum'es her feathers, & lets grow her wings
 that in the various bustle of resort
 were all to ruff'd, and sometymes impair'd
 owne
 he that has light wthin his cleere brest
 10 may sit ith center, and enjoy bright day
 but he that hides a darke soule, & foule thoughts
 walks in black vapours, though the noontyde brand benighted walks under y^e
 midday sun
 blaze in the summer solstice. 2 Bro. tis most true himselfe is his owne
 15 that musing meditation most affects dungeon
 the pensive secrecie of desert cell and
 farre from the che^rfull haunt of men^{or} heards
 and sits as safe as in a senate house weeds
 for who would rob a Hermit of his beads *gowne beads*
 few or beads
 20 his books, his *hairie gowne*, or maple dish
 or doe his gray hairs any violence
 but beautie like the faire Hesperian tree
 laden wth blooming gold had need the guard
 of dragon watch wth uninchaunted eye
 to save her blossoms & defend her *fruite* fruite
 25 from y^e rash hand of bold incontinence.
 you may as well spread out the unsun'd hcapes
 of misers treasure by an outlaws den
 and tell me it is safe, as bid me *thinke* hope
 danger will winke on opportunity
 30 and let a single helplesse mayden passe
 uninjur'd *th* in this *vast, & hideous wild* wide surrounding wast.
 of night, or lonliness it reckes not me
 I feare the dread events that dog them both
 lest some ill greeting touch attempt the pson
 35 of our unowned sister. 1 Bro: I doe not brother
 inferre, as if I thought my sisters state
 secure, wthout all doubt or question, no
 besh^{ew} me but I would I could be willing though now ith darke to trie
 encounter
 40 a tough *passado* wth the shaggiest ruffian
 that lurks by hedge or lane of this dead circuit
 to have her by my side, though I were sure
 she might be free from perill where she is
 but where an equall poise of hopes & feares
 dos arbitrate the event my nature is
 45 that I incline to hope, rather then feare
 and gladly banish squint *suspition* suspicion
 my sister is not so defencelesse left
 as you imagine brother she has a hidden strength
 bu w^{ch} you remember not 2 bro. what hidden strenth
 50 wh unlesse the strength of heaven if you meane that g
 fr 1 bro. I meane that too, but yet a hidden strenth
 p w^{ch}, if heaven gave it, may be term'd her owne
 o tis chastitie, my brother, chastitie
 l she that has that is clad in compleate steele
 55 w *up* *on* any needfull accident and like a quiverd nymph wth arrows (keene
 don in
 or may be it not — in pride or wilfull tempting) *presumption*)
 trace
 o may *walke through* huge forrests, & unharbour'd heaths
 1 infamous hills, & *pe* sandie perilous wilds
 rays
 t where through the sacred *aw* of chastitie *rays
 no salvage feirce, bandite, or mountaneere
 60 will shall dare to soile her virgin puritie
 yea even where very desolation dwells
 by grots, and cavern's shag'd wth horrid shads
 & yawning dens where glaring monsters house
 she may passe on wth unblensh't *majestie* majestie
 bee it not don in pride or in *presumption*

[illegible]

Nay more Some say
Some say no evill thing that walks by night
 in fog, or fire, by lake, or moorie fen
^{*meager}
 wrincl'd Blue [^]wrinkled hagge, or stubborne unlayd Ghost
 that breaks his magick chains at curfew tyme
 5 no goblin, or swart faerie of the mine
 hurtfull
 has [^]power o'rer true virginity
 doe yee beleve me yet, or shall I call
 antiquity from the old schooles of Greece
 to testifie the arms of chastitie
 10 hence had the huntresse Dian her dred bow faire silver-shafted Q. for ever chast
 wherwith she tam'd the brinded lionesse
 & spotted mountayne pard, but set at naught
 the frivolous bolt of Cupid, gods & men
 15 fear'd her sterne frowne, & she was Q. o'th woods
 what was that snakie-headed Gorgon sheild (unconquer'd
 that wise Minerva wore, ^{*eternall} virgin ^{*unvanquisht}
 freezind wherwith she freez'd her foes to congeal'd stone
 but rigid looks of chast austerity
 20 & noble grace that dasht brute violence and blank aw
 with suddaine adoration of her purenesse of bright rays
 So deare to heaven is saintly chastitie
 is found
 that when it finds a soule [^]sincerely so
 a thousand liveried angells lakey her driving farre off each thing of sin & (guilt
 26 and in cleere dreame & sollemne vision
 that
 tell her of things no grosse eare can heare
 till oft converse with heavnly habitants
 begins to cast a beame on th' outward shape
 30 the unpolluted temple of the mind
 and turnes by it by degrees to the sculs essence
 till all be made immortall. but when lust
 by unchast looks, loose gestures, & foule talke
 lewd & [^]lavish
 & most by the lascivious act of sin
 35 lets in defilement to y^e inward parts
 the soule grows clotted by contagion
 imbodys, and imbrutes till she loose quite
 the divine propertie of her first beeing
 such are those thick & gloomie shadows dampe
 40 oft seene in charnel vaults, & monume sepulchers
 hovering, & sitting by a new made grave
 as loath to leave the bodie that it lov'd
 & link't it selfe by carnall sensualtie
 to a degenerate, & degraded state. (phy
 45 2 Bro. how charming is divine philoso 'Hallow within
 not harsh, & crabbed as dull fooles suppose
 but musicall as is Apollo's lute
 and a ppetuall feast of nectar'd sweets. (I hear'd
 where no crude surfeit reigns. 1 Brother. list bro. list, me thought
 50 some farre-of hallow breake the silent aire hallow farre off
 2 Bro. mee thought so too, what should it be. 1 Bro. for certaine
 either either some one like us night' founder'd heere
 or else some neighbour woodman, or at worst
 hedge
 some roaving some curl'd [^]man of y^e sword calling to his fellows
 55 robber 2 Bro. heav'n keepe my sister. yet agen, agen & neere.
 1 Bro. best draw, & stand upon our guard. 1 Bro. Ile hallow
 if he be freindly he comes well, if not a just Defence is a
 u scratch
 he may chance [^]had best looke to his forehead. heere be brambles
 defence is a good cause & heav'n be for us
 he hallows hallo the guardian Dæmon hallows agen & enters
 in the habit of shepherd you
 60 that hallow, I should know, what are speake
 iron
 Come not too neere, you fall on [^]pointed stakes else
 Dæ. what voice is that? my yong lord? speake agen
 2 Bro: oh. brother tis my fathers shepherd sure

Some say
 no evil thing that walks by night
 in fog or fire, by lake, or moone fen
 Blue fire, or blacked hags, or stubborn unlayd Ghos
 that breaks his magick chains at cursive tyme
 no goblin, or swart faerie of the mine
 has power over true virginity
 doe you beleve me yet of shall I call
 antiquity from the old schooles of Greece
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 feared her sterne frowne, e she was J. oth woods
 what was that snake-headed Gorgon shield (unconquered)
 that wife Minerva wore, ^{celestiall} virgin *
 freezing wherewith she freezed her foes to congeald stones
 but rigid looks of chaste austerity
 e noble grace that dasht brute violence and blayke aw
 with suddoing adoration of her parentage of bright rays
 So deare to heaven is faintly chastitie
 that when it finds a soules sincerely so
 a thousand liveried angels lakey her driving farre off each thing of sin
 and in desire dresse e solemn vision
 till her of things no grosse ears can heare
 till oft converse with heavenly habitants
 begin to cast a beam on th' outward shape
 the unpolluted temple of the mind
 and turne by it by degrees to the soules essence
 till all be made immortall. but when lust
 by unchaste looks, loose gestures, e fouls take
 e most ^{delicious} act of sin ^{lavish}
 lets in disfigurement to in ward parts
 the soules grows clotted by contagion
 im bodies, and im brutis fill she loose quite
 the divine properie of her first being
 such are these thick e gloomie shadows damp
 off seems in charnel vaults, e monum-sepulchers
 hovering e sitting by a new made grave
 as loath to leave the bodie that it lod'd
 e linkt it selfe by carnall sensuallie
 to a degenerate, e degraded state
 2 Bro. how charming is divine philosophy
 not harsh, e crabb'd as dull ffolies suppose
 but musically as is Apollo's lute
 and a perpetuall feast of rechar'd sweets
 where no crude surfeit reigns. 1 Brother. list how. list, may thought
 some farre off hallow breake the silent air
 2 Bro. mee thought so too, what saint is hee
 either either some one like us right
 or else some neighbour woodman
 some ^{old} man ^{that} ^{is} ^{calling} ^{us} ^{all} ^{his} ^{time}
 2 Bro. heathn keeps my sister. yet againe e more
 1 Bro. best draw e stand upon our guard
 if he be friendly he come well
 he hallow hallow the guardian Damon hallow again e entreat
 in the faunt of shephard
 that hallow, I should know what you speake
 come not ^{harmless}, you fall on ^{pointed} stakes wth
 Did. what ^{saies} ^{that} ^{my} ^{young} ^{lord} ^{speake} ^{again}
 2 Bro: Oh. Brother tis my fathers cheek and sure

1 Broth. Thyrsis? whose artfull streines have oft delay'd
 the huddling brooke to heare his madrigall
 and sweetned every muskrose of the *valley* dale
 how cam'st thou heere good shepheard, hath any ramme
 from his fold or
 5 slip't *leapt ore* ^{the} *penne* young *ki* kid lost his damme.
 or straggling weather *hath* the pen't flock *flock* forsook?
 how couldst thou find this darke sequeste'rd nooke
 Dæ. O my lov'd maisters heire, & his next joy
 I came not heere on such a triviall toy
 10 as a stray'd ewe, or to psue the stealth
 of pilfering wolfe, not all the fleecie wealth
 that doth enrich these downs is worth a thought
 to this my errand, & the care it brought
 but oh my virgin Ladie where is she
 15 how chance she is not in yor companie
 1 Bro. to tell thee sadly shepheard; wthout blame
 or our neglect wee lost her as wee came
 Sheph. ay me unhappie! then my fears are true
 1 Bro. what feares, good **shep.* preethee breifly shew **Thyrsis*
 20 Dæ. *Shep.* Ile tell you. Tis not vaine or fabulous
 (though so esteem'd by shallow ignorance)
 what the sage poets, taught by th' heav'nly Muse
 storied of old in high immortal verse
 of dire chimæra's and inchaunted Isles
 25 & rifted rocks whose entrance leads to hell. ^{for such there be, but unbeleife is blind}
 wthin the navill of this hideous wood
 immur'd in cipresse shades a sorcerer dwells
 of Bacchus & of Circe borne, great Comus
 30 nt *enur'd* in all his mothers witcheries
 deepe *lear* skill'd and heere to every thirstie wanderer
 by sly enticement gives his banefull cup
 wth many murmurs mixt, whose pleasing poison
 the visage quite transforms of him y^t drinks
 35 and **the* inglorious likenesse of a beast **makes*
 fixes instead, unmoulding reasons mintage
 characterd in the face this have I learnt
 tending my flocks hard by ith ^{hillie} *pastur'd* ^{crofts} *lawns*
 that brows this bottome glade whence night by night
 40 he & his monstrous rout are heard to howle
 like stabl'd wolvs, or tigers at thire prey
 doing abhorred rites to Hecate
 in thire obscured haunts of inmost bowers
 yet have *they* many baits, & *gil* guilefull spells
 45 to' inveigle & invite th' unwarie *spell* sense
 of them y^t passe unweeting by the way.
 this evening late by then the chewing flocks
 had tane thire supper on the savourie herbe
 of knot grasse dew besprent, and were in fold
 50 I sate me downe to watch, upon a banke
 with ivie canopied, & interwove
^{blowing} wth *suckling* ^{blowing} **honiesuckle*, & began **flaunting* **flaunting*
 2 to meditate my rurall minstrelsie
 1 wrapt in a pleasing fit of melancholy
 55 till fancie had her fill, but ere ^a *the* close
 the wonted roare was up amidst the woods
 and fill'd the aire wth barbarous dissonance
 at w^{ch} I cease'd, & listen'd them awhile
 till an unusuall stop of suddaine silence
 60 gave respite to the drousie flighted steeds
 that draw the litter of close-curtain'd sleepe
^{*still soft} At last a *soft* & sollemne breathing sound **sweet* **soft*
 a ^{*slow} rose like *the* *softe* steame of *distill'd* pfumes **slow* rich
 and stole upon the aire, that even silence
 65 was tooke ere she was ware, & wish't she might
 deny her nature & be never more
 still to be ^{so} displac't, I was all eare

5 his changed to *the* then restored. 52 Wright was uncertain of the word struck out before *honiesuckle* and thought it might be *suckling* but certainly not 'spreading' as read by 'Birch and the rest.'

and tooke in streins that might create a soule
 under the ribbs of Death . but oh ere long
 too well I might pceave it was y^e voice
 of my most honour'd Ladie yo^r deare sister
 5 amaz'd I stood, harrow'd wth greife & reare
 and O poore haplesse nightingale thought I
 how sweet thou sing'st, how neere the deadly snare
 then downe the lawnes I ran wth headlong hast
 through paths & turnings often trod by day
 10 till guided by myne eare I found the place
 where that damn'd wisard hid in sly disguise
 (for so by certaine signes I knew) had met
 alreadie ere my best speed could prævent
 the ^{aidlesse} ~~helplesse~~ innocent Ladie his wisht prey *who tooke him*
 15 *who gen* who gently askt if he had seene such tow
 supposing him some neighbour villager
 longer I durst not stay, but soone I gues't
 yee were the tow she meant, & wth that I sprung
 into swift flight till I had found you heere
 20 *and this* but further know I not. 2 Bro. O night & shades
 how are yee joyn'd wth hell in triple knot
 against th' unarmed weakenesse of one virgin
 alone, & helplesse, is this the confidence
 you gave me brother? 1 Bro. yes: and keepe it still
 25 leane on it safely not a pioid
 shall be unsaid for me, against the threats
 of malice, or of sorcerie, or that power
 w^{ch} erring men call chance this I hold firme
 vertue may be assay'd but never hurt
 30 surpris'd by unjust force, but not enthrall'd *and*
 Yea even that w^{ch} mischeife ment most harme
 shall in the happie triall prove most glory
 but evill on it selfe shall back recoyle
till all to place & mixe no more wth goodnesse, when at last
 35 gathier'd like scum & settled to it selfe
 it shall be in æternall restlesse change
 selfe fed, & selfe consum'd if this faile
 the pillar'd firmament is rottennesse
 and earths base built on stubble . but come lets on
 40 against th' opposing will & arme of heav'n
 may never this just sword be lifted up.
 but for y^t damn'd magician, let him be girt
 wth all the greisly legions that troope
 under the sootie flag of Acheron
 45 harpyes & Hydra's or ^{all} the monstrous buggs
 twixt Africa & Inde. Ile find him out
 and force him to *release his new got prey* restore his purchase back
 or drag him by the curls & cleave his scalpe
 downe to the *hipps lowest* hips. Dæ. alas good ventrous youth
 50 I love thy courage yet & bold emprise
 but heere thy ^{sword} ~~swo~~ ^{stele} can doe thee *little stead small availe*
 farre other arms & other weapons must
 be those that quell the might of hellish charms
 he wth his bare wand can ^{unquilt} thy joynts ^{unthred}
 55 & crumble *every* ^{all} sinews. 1 Bro. why preethee shep.
 how durst thou then thy selfe approach so neere
 as to make this relation. Dæ. Care, & utmost shifts
 how to secure the ladie from surprisal
 brought to my mynd a certaine shepherd lad
 60 of smail regard to see to yet well skill'd
 in every vertuous plant, & healing herbe
 that spreads her verdant leafe to th' morning ray
 he lov'd me well, & oft would beg me sing
 w^{ch} when I did he on the tender grasse

and took in strins that might create a soule
 under the ribs of Death. but oh ere long
 too well I might perceive it was y^e voice
 of my most honour'd ladye y^e deare sister
 amaz'd & stood, harrow'd with griefe & feare
 and O poore haplesse nightingale thought I
 how sweet thou singst, how neere the deadly snare
 then downe the lawnes I ran with headlong haste
 through paths & turnings often trod by day
 till glidid by myne, care I found the place
 where that damnd wisard hid in shy disguise
 (for so by certaine signes I knew) had met
 already my best friend could prevent
 the further innocent ladye his wisht pray, who take him
 who gently oft if he had seen such tow
 supposing him some neighbour villager
 longer I durst not stay, but soone I quert
 yet wene the tow she meant, & with that I sprung
 into swift flight till I had found you here
 and thus but further know I not. 2 Bro. O might & shades
 how are y^e joy'd with hill in triple knot
 against th' unarmed weaknesse of one virgin
 alone, & haplesse, if this the confidence
 you gave me brother. 1 Bro. yes: and keepe it still
 shall be unpaid for me, against the threats
 of malice, or of sorcery, or that power
 which erring men call chance this I hold firme
 virtue, may be assayld but never hurt
 Surprised by unjust force, but not entrall'd
 yet even that wch mischief ment most harme
 shall in the happye triall prove most glory
 but still on it selfe shall backe recoyle
 till that place & myne no more wch goodnesse, when at last
 gather'd like scum & seild to it selfe
 shall be in eternall restlesse change
 selfe fed, & selfe consum'd if this faile
 the pillard firmament is rottennesse
 and eaples, base built on stubble. but come lets on
 against th' opposing will & arme of heavn
 may never this iust sword be lifted up
 but for y^e damnd magician, let him be girt
 with all the grisly legions that broope
 under the sootie flag of Acheron
 harpyes & Hydras, or his monstrous bugghs
 twixt Africa & Inde. I'll find him out
 and force him to restore his purchase beere
 or drag him by the curlew & cleave his helpe
 downe to the hipps ~~and~~ hips. Da. alas good ventrous youth
 I love thy courage, yet a bold engine
 but heere thy sword ~~can~~ can doe these little ~~small~~ small
 some other armes & other weapons must
 be those that quell the might of hellish charms
 as with his bare hand can quell thy joynts * unthred
 & or unbleed ~~thy~~ sones. 1 Bro. why prether ship.
 how dost thou then thy selfe approach so neere
 as to make this relation. Da. here, & utmost shifts
 how to secure the ladye from surprisal
 brought to my mynd a certaine shepheard lad
 of small regard to see to yet well skill'd
 in every vertuous plant, & healing herbe
 that spreads her verdant leafe forth morning ray
 he lov'd me well, & oft wou'd beg me sing
 when I did be on the tender grasse

This small sheet appears as page 20 in the manuscript and contains material to replace that struck out on page 21 of *A Mask*.

	and first behold this cordiall julep heere	why should you be so cruell to yo ^r
	y ^t flames & dances in his crystall bounds	selfe, and to those daintie lims
	w th spirits of baulme, & fragrant syrops mixt	w ^{ch} nature lent for gentle
νηπευθες	not that Nepenthes w ^{ch} the wife of Thone	usage, and soft delicacie, but
5	in Ægypt gave to Jove borne Helena	you invert the cov'nants of her
	is of such power to stirre up joy as this	trust, and harshly deale like an
	to life so freindly or so coole to thirst	ill borrower w th that w ^{ch} you
	poore ladie thou hast need of some refreshing	receav'd on other terms scorning
	that ^{have} hast bin tir'd all day w th out repast	the unexempt condition by w ^{ch} all
15	& timely rest ^{have} hast wanted, heere faire virgin after paine, that have bin	mortall frailtie must subsist
	this will restore all soone. La. t'will not false traitor tir'd &c.	refreshment after toile, ease
	t'will not restore the truth & honestie	
	that thou hast banisht from thy toungue w th lies	
20	was this the cottage & the safe abode	
	thou toldst me of? what grim aspects are these	
	these ougly headed monsters? mercie guard me!	
	Hence w th thy <i>hel brewd opiate foule brud</i> brewd enchauntments foule deceaver	
	hast thou betrayd my credulous innocence	
25	w th visor'd falshood & base forgeries	
	and wouldst thou seeke againe to trap me heere	
	w th lickerish baites fit to ensnare a brute?	
	were it a draft for Juno when she banquets	
	I would not taste thy treasonous offer, none	
30	but such as are good men can give good things	
	and that w ^{ch} is not good is not delicious to a well govern'd, & wise appetite	
	Co. O foolishnesse of men &c.	

This piece of paper, about half the size of the regular sheets, is pasted before page 21, and is the pasted leafe referred to on that page.

These lines 5-14 of *Sonnet XXI* and all of *Sonnet XXII* are alone on page 46 of the manuscript.

49

5 (7) To day deep thoughts resolve with me to drench
 In mirth, that after no repenting draws,
 Let Euclid rest and Archimedes pause,
 And what the Swede intends and what the French.
 To measure life learn thou betimes, and know
 10 Toward solid good what leads the nearest way;
 For other things mild Heaven a time ordains,
 And disapproves that care, though wise in show,
 That with superfluous burden loads the day,
 And when Gods sends a cheerfull houre, refrains. ×

22

5 Cyriack, this three years day these eys, though clear
 To outward view, of blemish or of spot;
 Bereft of light their seeing have forgot,
 Nor to thir idle orbs doth sight appear
 Of Sun or Moon or Starre throughout the year,
 Or man or woman. Yet I argue not
 heavns
 Against ^{heavns} Gods hand or will, nor bate a jot ×
 Of heart or hope; but still ^{bear vp and} attend to steer ×
 Right onward ×
 10 Right onward ×
 The conscience, Friend, to have lost them overply'd
 In libertyes defence, my noble task,
 Of which all Europe talks from side to side.
 This thought might lead me through the worlds vain mask
 Content though blind, had I no better guide. ×

46

All that remains in the MS. of a draft of *Sonnet XXI* are the lines 5-14 on this short sheet. This sheet is the next to the last page in the MS. or page 46, and is printed here, out of order, to save space.

- would sit and hearken even to extasie
 & in requitall ope his letherne scrip
 & shew me simples of a thousand ^{hew} names
 telling thire strange & vigorous faculties
 amongst the rest a small unsightly root
 but of divine effect he culld me out
 the leafe was darkish & had prickles on it
 but in an other cuntrye as he said
 bore a bright golden flowre, but not in this soile
 unknowne & like esteem'd & the dull swayne
 10 treads on it dayly wth his clouted shoone & yet more med'cinall ^{is it} then that *ancie*
 he call'd it *Hæmony*^x & gave it me ^{ent Moly, ^{wch} that Mercury to wise Ulysses}
 & bad me keepe it as of soveraine use ^{gave} ^(Hermes once)
 15 gainst all enchauntments, mildew blast, or dampe
 or gastly Furies apparition
 I purs't it up, but little reckoning made
 till now that this extremity compell'd
 but now I find it true, for by this meanes
 20 I knew the fowle enchanter though disguis'd
 enter'd the very lime twigs of his spells
 and yet came off, if you have this about you
 (as I will give you ^{*when on the way} as ^{wee} goe) you may ^{*when we goe.}
 boldly assault *hise* ^{cers} necromantick hall
 25 where if he be wth *suddaine violence* dauntless hardyhood
 & brandish't blades rush on him, breake his glasse
 and ^{shed} ^{powre} the lushious *potion* liquor on the ground
 but and sease his wand. though he & his curs't crew
 feirce signe of battaile make & menace high
 30 or like the sons of Vulcan vomit smoake
 yet they will soone retire if he but shrinke
 r Bro. Thyrsis lead on apace I follow thee and some good angell ^{(before us} beare a sheild
 & good heaven cast his best regard upon us *Ex*
 the scene *cha* changes to a stately *pallace* set out wth all manner
 tables spred wth all dainties
 of deliciousnesse. ^{Comus is discover'd wth his rabble . & the Ladie set in}
 an enchanted chaire. She offers to rise
 Co. nay Ladie sit, if I but wave this wand
 35 yo^r nerves are all chain'd up in alabaster
 and you a statue, *fixt*, as *Daphne* was
 root-bound, that fled Apollo. ^{why doe ye frowne}
 heere fro heere dwell no frowns ^{or} anger, from these gates
 sorrow flies farre. see heere be all the pleasures
 45 that youth & *fancie* *fancie* can ^{invent} *beget* on youthfull thoughts
 when the ^{*fresh} *briske* blood *return* grows lively & *retumes* ^{*fresh}
 brisk as the Aprills budds in primrose season
 Co. Oh foolishnesse of men! that lerd thire eares
 50 to those budge Doctors of the stoick *gowne furre* that w^{ch} follows heere is in the
 and fetch thire precepts from the Cynick tub ^{pasted leafe begins *poore Ladie*}
 praising the leane, & sallow abstinence
 wherefore did nature powre her bounties forth
 wth such a full, & unwithdrawing hand
 55 covering the earth wth odours, & wth fruits, & flocks
 thronging *cramming* the seas wth spawne innumerable
 the *feilds wth cattell* & the *aire wth fowle* but all to please & sate the curious taste
 and set to worke millions of spinning worms
 that in thire greene shops weave the smooth haire silke
 to *adorne* deck
 60 ^{to} *deck* her sons, and that no corner might
 be vacant of her plentie in her owne loynes
 she hutch't the' all-worship't ore & precious gemms
 to store her children wth if all the world
 should in a pet of temperance feed on *pulse fetches* pulse
 65 drinke the cleere streame, & nothing weare but freise
 th' all giver would be' unthank't would be unprais'd
 not halfe his riches knowne, & yet dispis'd
 and wee should serve him as a grudging malster
 70 & live ^{for} ^{as} like natures bastards not her sons as a penurious niggard of his wealth

woud sit and hear ashen even to extasie
 e in requitall ope his letterne scrip
 e shew me simple of a thousand ~~hous~~ names
 telling thine strange e vigorous faculties
 amongst the rest a small unsightly root
 but of divine effect he cull'd me out
 the leafe was darkish e had prickles on it
 but in an other countrie as he said
 bore a bright golden flower, but not in this soile
 unknown e like esteem'd e the dull swayne
 treasur on it dayly with his clouded shoone ^{yet more} med'icinally ^{it} than that ⁱⁿ
 he call'd it Hamony e gave it me ^{but Moly that Mercury to wife Ulysses}
 e bad me keep it as of soveraine uze ^{save} ^(thw may ones)
 gainst all enchainments, miledew, scab, or clampe
 or qasly Junies apparition
 I purs'd it up, but little reckoning made
 till now that this Extremity compell'd
 but now I find it true, for by this means
 I knew the fowle enchanter though disguis'd
 Entred the very limstures of his spells
 and yet came off ^{if you have this about you}
 (as I will give you ^{as will give} you may ^{when we get}
 boldly assault ^{by negro man} ^{hall}
 where it he be with ^{sudden violence} dauntless hardy hood
 e stand it shade rush on him, break his glaase
 and ^{scatter} the dusky potion liquor on the ground
 but ^{and} cease his wand. though he e his curs'd crew
 force signe of battails make e minace high
 or like the sons of Vulcan burnt smokes
 yet they will soone retire if he but shrinke
 I Bro. Thyrsis lead on apace I follow thee and some good angell beare a shield
 e good heaven cast his best ~~light~~ ^{light} upon us. ~~Exp~~

the scene ~~then~~ changes to a stately palace set out with all manner
of deliciousness. ^{all sorts of} Cornus is discovered with his rabble. & the Ladies free in
an enchanted chair. She offers to rise

Co. nay Ladie sit, if thou wadst thy wond
 yo^r nerves are all chain'd up in a blaster
 and you a statue, ~~like~~ as Diaphne was
 root-bound, that fled Apollo. ~~why doe ye frowne~~
 leave from leave swell no frowns or anger, from these gates
 sorrow flies farre. see here be all the pleasures
 that youth ~~and~~ fancy can ~~bring~~ ^{impart} on youthfull thoughts
 when the ~~lily~~ blood ~~renew~~ grows lively & rife ~~as~~ * fresh.
 brisk as the April buds in primrose season
 Co. Oh foolish nescie of men! that lend thine eares
 to these budge doctors of the stoick genus fuere
 and fetch thine precept from the cynick tub
 praising the leane, & sallow abstinence
 wherefore did nature powre her beauties forth
 with such a full, & unwith drawing hand
 covering the earth with odours, ~~with~~ fruits, & flowers
~~creating~~ ^{creating} the seas with spawning innumerable
 the ~~fields~~ ^{fields} with ~~the~~ ^{the} ~~most~~ ^{most} ~~fruitfull~~ ^{fruitfull} but all to please & satie the curious taste
 and set to worke millions of spinning worms
 that in their graine shops weave the smooth haired silke
 to ~~clothe~~ ^{clothe} her sons, and that no corner might
 be vacant of her plentie in her owne loynes
 she huncht the all-worshippt ore & precious gemms
 to dore her children with. if all the world
 should be a get of temperance feed on pulle fetter pulle
 drinke the cleere streaming, & nothing wear but frize
 th' all giver would be unthwarted & unpaid
 not halfe his riches knowing, & yet dispos'd
 and we should serve him as a grudging master
 list ~~of~~ ^{of} his naturas bestards not his sons as a penurious niggard of his wealth

- who would be quite surcharg'd wth her owne waight (dark't wth plumes
 and strangl'd wth her wast fertilitie th' earth cumber'd & the wing'd aire
 the' heards would over multitude thire Lords
- 5 the ^{sea} sea orefraught the ore orefraught would heave her waters up
 above the shoare and th' unsought diamonds
 would so be studd the center wth thire starrelight would ^{swell} swell
 were they not taken thence that they below ^{deepe} deepe
 would grow enur'd to air & come at last and so bestudde wth starres y^t they below
 to gaze upon the sun wth shamelesse browes
 nor and
- 10 list Ladie be not coy, nor be not cozen'd
 with that same vaunted name virginity
 beautie is natures coine must not be hoorded
 but must be current, & the good therof
 consists in mutuall & partaken blisse
 15 unsavoury in th' enjoyment of it selfe
 if you let slip tyme like (an) neglected rose
 it withers on the stalke & fades away wth languish't head
 beautie is natures brag & must be shewne
 in courts, at feasts, on high sollemnities
 20 where most may wonder at the workmanship.
 it is for homely features to keepe home
 from
 they had thire name, thence, coarse beetle bro brows complexions
 and cheeks of sorrie graine will serve to ply
 the sample, or to teize the huswives wooll
 25 what need a vermeil tinctur'd lip for that
 love-darting eyes, or tresses like the morne
 there was a nother meaning in these guifts
 & be advis'd, you are but young yet
 thinke what, & looke upon this cordiall julep
 that flames & dances in his ch crystall bounds
 wth spirits of balme & fragrant syrops mixt
 not that nepenthes wth the wife of Thon
 [5] in Egypt gave to Jove borne Helena
 is of such power to stirre up joy as this
 to life freindly so, or so coole to thirst
 poore Ladie thou hast need of some refreshing
 that hast bin tir'd all day wthout repast
 [10] & timely rest hast wanted heere sweet Ladie faire virgin
 this will restore all soone La stand back false traitor
 thou can'st not touch the freedome of my mynd
 wth all thy charmes although this corporall rind
 [15] thou hast immanac'd, while heaven sees good
 was this the cottage, & the safe abode
 what grim aspects are these? (mercie guard me
 these ougly headed monsters
 me of? ougly
 thou toldst amoungst these h musl'd monsters, mercie guard me
 how have I bin betrai'd
 O my simplicity what sights are these? wth darke disguises bruage
 whether deluded & soothing flatteries
 [20] and soothing lies, & soothing flatteries, hence wth thy teacherous kindnesse
 thou man of lies & falshood fraud, if thou give me it
 I throw it on the ground, were it a draft for Juno
 should reject
 I hate it from thy hands treasonous offer, none
 but such as are good men can give good things
 La. I had not thought to have unlockt my lips,
 30 in this unhallowd aire, but that this juggler
 would thinke to charme my judgement as mye eyes
 obtruding false rules pranck't in reasons garbe
 I hate when vice can boult her arguments
 and vertue has no tongue to check her pride
 35 impostor, doe, charge most innocent nature
 would
 as if she ment her children should be riotous
 with her abundance, The good cateresse
 intends means her provision only to the good
 that live according to her sober laws
 40 and holie dictate of spare temperance
 if every just man that now pines wth want
 had but a moderate & beseeing share

This is the most altered page in the poem. The italic material in the lower half is the material to be replaced by a portion of the re-written fair copy on the pasted leafe. 8 *air* should read *day* [10] of struck out lines. *fairest* was changed to *faire* then entire line struck out. [17] of struck out lines. Wright states that this line is very 'obscure' which is putting the case mildly; he also suggests that *h* before *musl'd* indicated that Milton began to write *headed* but changed his mind.

- of that w^{ch} lewdly-pamperd luxurie
 now heapes upon some few wth vast excesse
 natures full blessings would be well dispens't
 in unsupfluous eeven proportion
 5 and she no whit encumberd wth her store
 and then the giver would be better thankt
 his praise due'paid, for swinish gluttonie
 ne're looks to heav'n amidst his gorgeous feast
 but wth besotted base ingratitude no more
 10 cramms & blasphems his feeder. Co. Come y^{'are} too morall
your morall stuffe tilted
this is meere morall stuffe the very lees this meere moral bable, & direct
& settlings of a melancholy blood ^ against the canon laws of our foundation
 I must not suffer this, yet tis but the lees
 15 but this will cure all streite, one sip of this and settlings of a melancholy blood
 will bath the drooping, spirits in delight
 y^e blisse
 beyond^ of dreames. be wise & tast.
 the brothers rush in strike his glasse downe the *monsters* shapes make
 as though they would resist but are all driven in. Dæmon enter wth them
- Dæ. what have you let the false enchaunter *spasse* scape?
 oh yee mistooke, yee should have snatch't his wand
 rod
 20 & bound him fast; wthout his ^art revers't
 and backward mutters of dissevering power
 wee cannot free the La. that *remaines* heere sits
 in stonie fetters fixt & motionlesse.
 yet stay, be not disturb'd, now I bethinke me
 some other meanes I have
 25 *there is another way* that may be us'd
 w^{ch} once of Melibæus old I learnt
 the soothest shepheard that e're pip't on plaines
 there is a gentle nymph not farre from hence
 that wth moist curbe swaies the smooth Severne streame
 30 Sabrina is her name a virgin *goddesse* chast pure
 whilome she was the daughter of Locrine
 that had the scepter from his father Brute
 she guiltlesse damsell flying the mad psuite
 of her enraged stepdame Guendolen
 35 commended her faire innocence to the *flood* * *streame* flood
 that stayd her flight wth his crosse flowing course
 the waternymphs that in the bottome playd
 pearled & *carie* take took
 held up thire *white* wrists to *receave*^ her in
 strait
 bearing *and bore* her ^ to aged Nereus hall
 40 who piteous of her woes, rear'd her lanck head
 and gave her to his daughters to imbath
 in nectar'd lavers strew'd wth Asphodil
 and through the porch & inlet of each sence
 dropt in ambrosiall oyles till she reviv'd
 45 and underwent a quick immortall change
 made goddess of the river, still she retaines
 her ma'iden gentlenesse, and oft at eve
 visits the heards along the twilight meadows
 helping all urchin blasts, & ill luck signes
 50 that the shrewd medling Elfe delights to *leave* makes
 and often takes our cattell wth strange pinches
 which she wth precious viold liquors heales
 for w^{ch} the shepheards at thire festivals
 carroll her goodnesse loud in *lovely* layes *rustick
 55 and throw sweet garland wreaths into her streame
 pinks &
 of pancies ^ & of *bonnie* daffadils *gaudie
 and as the old swaine sed, she can unlock
 thaw the
 the *each* clasping charme & *secret* holding spell ^ melt each numing spell
 if she be right invok't in warbled song
 60 for maidenhood she loves & will be swift
 aide
 to ^ a virgin such as was her selfe
 *in honourd vertues cause, this will I trie *in hard distressed need
 power
 and adde the *power* call of some *strong* verse adjuring

of that w^{ch} lewdly-pamper'd luxury
now heapes upon some few with vast excess
nature's full blessings would be well dispens'd
in unsuffluous even proportion
and she no whit encumber'd with her store
and then the giver would be better thank'd
his praise due paid, for swinish gluttony
naïve looks to be seen amidst his gorgeous feast
but with ~~base ingratitude~~ ^{no more}
cramm'd & blasphem'd his feeder ^{no more}
~~the more vilely~~ ^{come ye too moral}
~~the more vilely~~ ^{his moral moral tale, p'dict}
~~the more vilely~~ ^{of our generation}
but his will cure all spirits and ^{must not} ~~superstition~~ ^{yet it's but the way}
will both the drooping spirits in delight
beyond of dreamy. be wif & last
the brothers rush in strike his glass down the monstrous shapes make
as though they would resist but are all driven in. Dæmon enter wth him

[illegible]

Song

Sabrina faire

Listen *virgin* where thou *sit'st* art sitting
 under the glassie coole translucent wave
 in twisted braids of lillies knitting
 5 the loose *t'aine* traine of thy amber-dropping haire
 listen for deare honours sake
 Goddesse of the silver lake
 Listen and save

Listen and appeare to us to be said
 10 in name of great Oceanus by th' earth shaking neptunes mace
 by Leucothea's lovely hands and Tethys grave majestick pace
 & her son that rules the strands by hoarie Nereus *wrinkled* wrinckled looke
 by Thetis tinsel-slipper'd feet and the Carpathian wizards hooke
 20 and the songs of Sirens sweet by scaly Tritons winding shell 15
 and old sooth-saying Glaucus spell
 by dead Parthenope's deare tomb by Leucotheas &c
 and faire Ligéas golden combe
 wherewth she sits on diamond rocks
 sleeking her soft alluring locks by all the nymphs that nightly dance 25
 rise rise & heave thy rosie head upon thy streams wth wilie glance
 from thy corall-paven bed
 and bridle in thy headlong wave
 30 till thou our summons answerd have
 Listen & save

Sabrina rises attended wth the water nymphs

Sings

By the rushie-fringed banck
 where grows the willow, & the osier danck
 my sliding chariot stayes
 35 thick set wth Agat, and the azurne sheene
 of *turquis* turkis blew, & *emerald* emrauld greene
that my rich wheeles inlayes that in the channell straies
 Whilst from off the waters fleet
 thus I set my printlesse feet
 40 ore the couslips velvet head

that bends ^{not} as I tread
 Gentle swaine at thy *behe* request
 I am heere

Dæ. Goddesse deere

45 wee implore thy powerfull hand
 to undoe the *mag* charmed band
 of true virgin heere distres't
 through the force, & through the wile
 of unblest enchanter vile.

50 Sa. Shepherd tis my office best
 to helpe ensnared chastitie
vertuous Brightest ladie looke on me
 thus I sprinkle on thy b^{re}st
 drops that from my fountaine pure

55 I have kept of precious cure
 thrice upon thy fingers tip
 thrice upon thy rubied lip
 next this marble venom'd seate
 smear'd wth gumms of glutenous heate

60 I touch wth chaste palmes moist & cold Sabrina descends
 now the spell hath lost his hold the ladie rises out
 and I must hast ere morning howre of her seate

To waite in Amphitrites *in her* bowre

Dæ. Virgin daughter of Locrine
 65 sprung of old Anchises line

Song

Sabrina faire
 Listen virgin where thou ~~start~~ art sitting
 under the glassie coole translucent wave
 in twisted braids of lilies knitting
 the loose ~~thin~~ trains of thy amber dropping haire
 listen for deare honours sake
 Goddess of the silver lake
 listen and save

Cithra am appeare to us
 in name of great Oceanus
 by Leucothea's lovely hands
 e her son that rules the strands
 by Phobus' kinsel-slipper'd feet
 and the songs of Sirens sweet
 by dead Parthenops' deare tomb
 and faire Liasas golden combe
 where with she sits on diamond rocks
 sleeking her soft ~~falling~~ locks
 rise rise o heave thy rosy head
 from thy corall-paved bed
 and bridle in thy headlong wave
 till thou our summons answerd have
 Listen o save

to be said
 by the earth-shaking nymphs' maer
 and Tethys' grave majestic pace
 by hoane Nereus' ~~unwinked~~ lookes
 and the Carpathian wizard's hookes
 by scaly Tritons winding shell
 and old sooth-saying Glaucos' pell
 by Leucotheas

By all the nymphs that nightly can
 upon thy streams with wilis glance

Sabrina rises attended with the water nymphs
 Sings

By the rushes-fringed bank
 where grows the willow, e the osier dance
 my sliding chariot stays
 thick set with Agat, and the azurne sheens
 of languis turkis' blew, e emerald enrauld greine
 that my rich wheeles ~~enlarge~~ that in the channell strays
 While from off the waters fleet
 thus I see my princesse free
 o'er the coullips velvet head
 that bends as I tread
 Gently swains at thy ~~best~~ request
 I am here

D. Goddess down
 we implore thy powerfull hand
 to undoe the ~~may~~ charmed band
 of true virgin leave distress
 through the forces, e through the wile
 of unblast enchanter vils.
 S. Shepherd by my office best
 do helpe ~~insnared~~ chastitie
~~various~~ Brightest ladies looke on me
 thus I sprinkle on thy best
 drops that from my fountaine pour
 I have kept of precious cure
 thrice upon thy fingers tip
 thrice upon thy rubied lip.
 next this marble venom'd seat
 smeared with quippes of glutinous hate
 I touch with chaste palmes moist e cold
 now the spell hath lost his hold
 and I must hast ere morning howr
 to wait in Amphitrites ~~in~~ bowre
 D. Virgin daughter of Loone
 sprung of old Anchises line

Sabrina descends
 the ladies rise out
 of her seats

- 27
- brimmed
 may thy *crystall* waves for this
 thire full tribute never misse
 from a thousand petty rills
 the
 that tumble downe *from* snowie hills
 5 summer drouth, or singed aife
 never scorch thy tresses faire
 nor wet Octobers torrent flood
 thy molten crystall fill *with* mud
 may thy billowes roule a shore
 10 the beryll & y^e golden ore
 may thy lofty head be crownd
with many a towre, & terrace round
 and heere & there thy bancks upon
with groves of mirrhe, & cinnamon. Song ends
- 15 Come Ladie while heav'n lends us grace
 let us fly this cursed place
 lest the sorcerer us intice
with some other new device
 not a wast or needlesse sound
 20 till wee come to holier ground
 I shall be yo^r faithfull guide
 through this gloomie covert wide
 and not many furlongs thence
 is yo^r fathers residence
 25 where this night are ^{met} *come* in state
 many a freind to gratulate
 his wish't præsence, & beside
 all the swayns that neere abide
with Jiggs & rurall dance resort
 30 wee shall catch them at thire sport
 and our suddaine comming there
 will double all thire mirth & cheere
 come let us hast the starres **are* high **grow*
 But night *raignes* sits monarch yet in the mid skie Exeunt.
- the scene changes and then is præsented Ludlow towne
 & the præsidents castle then enter countrie dances & such
 like gambols &c.
- at
After those sports the Dæmon *with* y^e 2 bro. & the Ladie enter
 the Dæmon sings
- 35 Back shepheards back enough yo^r play
 till next sunshine Holyday
 heere be *with* out duck or nod
 other trippings to be trod such neate
nimbler such neate of lighter toes, & such court guise
 of lighter of *speedier* toeing, & *courtly* guise
- 40 *such* as *Hermes* did ^{*first} *devise* Mercury **first*
with the mincing Dryades
 on the lawns, & on the leas
- Noble Lord & Ladie bright 2 song.
 I have brought yee new delight
 heere behold so goodly growne
 45 three faire branches of yo^r owne
 Heav'n hath timely try'd thire youth
 thire faith, thire **patience*, & thire truth **temperance*
 and sent them heere through hard assayes
with to a crowne of Deathlesse *bays* praise

may thy ^{brimmed} waves for this
 three full tribute never misse
 from a thousand petty rills
 that tumble downe ~~from~~ ^{the} snowie hills
 summer drouth, or pined air
 never scorch thy tresses faire
 nor wet octobers torrent flood
 thy mother crysall fill with maid
 may the billowy route a shore
 the beryl eye golden ore
 may thy lolly head be crown'd
 with many a tower, e terrace round
 and here e there thy banks upon
 with groves of mirtle, e cinnamon. Song ends

Come Ladie while hee'n lands us grace
 let us fly this curst place
 lest the sorcerer us intice
 with some other new device
 not a wast or needlesse sound
 till we come to holier ground
 I shall be yo^r faithfull guide
 through this gloomie covert wide
 and not many furlongs thence
 is yo^r fathers residence
 where thy night are ^{made} in state
 many a friend to gratulate
 his wisht presence, e beside
 all the sways that nere abide
 with fiddes e rurall dance resort
 we shall catch them at thire sport
 and our saddleaine comming there
 will double all thire mirth e cheere
 Come let us halt the starres are high grow
 But night ranges sits monarch yet in the mid skie Exeunt.

the scene changes and then is presented Ludlow towne
 e the presidents castle then enter countie dances e such
 like gambols etc.
 After those sports the Dæmon with 2 bro. e the Ladie enter
 the Dæmon sings

Back shepherds back enough yo^r play
 till next sunshine Holy day
 here be with out duck or nod
 other hippings to be trod such make
 of ~~the~~ ^{such} ~~toying~~ ^{of higher test} e such count quike
 such as Hercules did ~~the~~ ^{first} Mercury ^{first}
 with the mincing Dryades
 on the lawns, e on the leas
 Noble Lord e Ladie bright
 I have brought yee new delight
 here behold so goodly growing
 three faire branches of yo^r owne
 Heav'n hath timely try'd thire youth
 thire faith, thire ^{patience} e thire truth ^{patience}
 and sent them here through hard assayes
 to a crowne of deathlesse happy praise

to triumph in victorious dance
ore sensuall folly, & intemperance

they dance. the dances all ended
the Dæmon sings. or sayes

To the Ocean now I fly
and those happie climes that lie
5 where day never shuts his eye
up in the **plaine* feilds of the skie **broad*
farre beyond *y^e* earths end
low
where the welkin *cleere* doth bend
ther I suck the liquid aire
10 all amidst the gardens faire
Hesperus *neeces*
of *Atlas* & his *daughters* three
that sing about the golden tree
there æternall summer dwells
and west winds wth musky wing
15 about the *myrtle* **alleys* fling **cedar*'ne
nard balmy
balme balme, and casia's *fragrant* smells
Iris there wth *garnish*'t bow **garish* humid
waters the odorous banks y^t blow
flowers of more mingled hew
purfl'd
20 then her *watchet* *scarfe* can shew
yellow, watchet, greene, & blew
and drenches oft wth manna dew
beds of Hyacinth, & roses
where many a cherub soft reposes
taske smoothly
25 now my **message well* is don **buisnesse*
I can fly, or I can run earths
quickly to the *earths* greene *end*
where the bow'd welkin slow doth bend
and from thence can soare as soone
30 to the corners of y^e moone
mortalls that would follow me
love vertue she alone is free
she can teach yee how to clime
higher then the sphærie chime
35 or if vertue feeble were stoope
heav'n /it selfe would *bow* to her. Exit

the end. Finis.

to himself in visionous dance
one sensuall folly, & intemperance

they dance. the dances all ended

the Diemon sings. or says,

To the Ocean now I fly
and those happy climes that lie
where day never shuts his eye
up in the folds of the skies broad
from beyond y^e f^{air}th's end
where the west^{low} floor doth bend
there, such the liquid aire
all amidst the garden faire
of ~~the~~ ^{his} daughters three
that sing about the golden tree
there aernal summer dwells
and west winds with musky wing
ward about the ~~myrtle~~ ^{balmy} alleys fling * cedar's
~~balmy~~ ^{balmy} o' cassia's ~~balmy~~ ^{balmy} smells
frag there with ~~the~~ ^{the} ~~night~~ ^{night} bow * ~~the~~ ^{the} ~~night~~ ^{night} humid
waters the odorous banks it blow
flowers of more ~~innocent~~ ^{innocent} new
then her ~~purple~~ ^{purple} scarfs can shew
yellow; watchet, gossam^r o' blew
and drenches it with manna dew
beds of hyacinth, & roses
where many a ~~cherub~~ ^{cherub} soft reposes
now my ~~mission~~ ^{mission} ~~is~~ ^{is} ~~don't~~ ^{don't} ~~to~~ ^{to} ~~quit~~ ^{quit}
I can fly, or I can run. earth's
quickly to the ~~earth's~~ ^{earth's} green end
where the bow'd welkin flow doth bend
and from thence can leave as soon
to the corners of a moon
mortals that would follow me
love virtue she alone is free
she can teach us how to climb
higher than the sphæra chime
or if our feeble were ~~strong~~ ^{strong}
heaven it selfe would bow to her. Exit

the end. ~~Finis~~

29

The Demon sings or says

To the Ocean now I fly,
 and those happy climes that lie
 where day never shuts his eye
 up in the broad fields of y^e skies:
 there I suck the liquid air
 as amidst the garbling airs
 of Hesperus & his daughters three that sing about the golden tree.
~~where I see the high land and upon his name~~
 along the enfolded shades and vales
 retells the spruce and jovial spring
 the Graces and the rose-bosomed Hours
 thither all things bounding bring
 that there we need summer dwell
 & with winds with musk's wing
 about the cedarine alleys fling
 Nard & Cypria's balmie smells
 for there with humid bow
 waters the odorous banks that blow
 flowers of more mingled hue
 than her purpl'd scarfe can show
~~yellow, white, purple, & blue~~ & Elysian
 & drachens with Soudan dew (list mortals if ye eares be true)
 beds of hyacinth & roses
 where young Adonis oft reposes
 waxing well of his deep wound
 in slumber soft, on the ground
 sadly sits th' Assyrian Lurene
 but farre above in spangled shew
 celestial Cupid her fam'd son advance
 holds his dear Psyche sweet entranc'd
 after her wandering labours long
 till free consent the gods among
 make her his eternal Bride
 and from her faire unspotted side
 two blissfull twins are to be born
 youth & joy: so Jove hath sworn
 But now my legze is smoothly don
 I can fly, or I can run
 quickly to the green earth's end
 where the bow'd waken slow doth bend
 & from thence can soar as soone
 to the corner of the Moone.
 mortals that would follow me
 love virtue she alone is free
 she can teach ye how to climb
 higher then the sparrows chime
 or it virtue's great worth
 heavin it selfe would stoop to her.

The end.

yet once more O ye laurells and once more
 ye myrtl's browne wth Ivie never sere
 I come to pluck yo^r berries harsh and crude
 before the mellowing yeare and wth forc't fingers rude
 5 and crop yo^r young shatter yo^r leaves before y^e mellowing yeare
 bitter constraint, and sad occasion deare
 compells me to disturbe yo^r season due
 for young Lycidas is dead, dead ere his prime.
 young Lycidas and hath not left his peere
 10 who would ^{not} sing for Lycidas he well knew
 himselfe to sing & build the loftie rime
 he must not flote upon his watrie beare
 unwept, and welter to the parching wind
 without the meed of some melodious teare

15 Bring the rathe primrose that unwedded dies
 collu colouring the pale cheeke of uninjoyd love
 and that sad floure that strove
 to write his owne woes on the vermeil graine
 next adde Narcissus y^e still weeps in vaine
 20 the woodbine and y^e pencie freak't wth jet
 the glowing violet
 the cowslip wan that hangs his pensive head
 and every bud that sorrows liverie weares
 let Daffadillies fill thire cups wth teares
 25 bid Amaranthus all his beautie shed
 to strew the laureat herse &c.

Bring the rathe primrose that forsaken dies
 the tufted crowtoe and pale Gessamin
 the white pinke, and y^e pansie freakt wth jet
 30 the glowing violet the well-attir'd woodbine
 the muske rose and the garish columbine
 wth cowslips wan that hang the pensive head
 and every flower that sad escutcheon ^{weare} ^{weares}
 2 & let daffadillies fill thire cups wth teares ^{bears} ^{imbroidrie} ^{bears}
 35 bid Amaranthus all his beauties shed
 to strew &c.

X what could the muse her selfe that Orpheus bore
 X the muse her selfe for her inchanting son.
 for her inchanting son did
 40 whome universal nature might lament
 when by the rout that made the hideous roare
 his ^{gorie} ^{divine} visage downe the streame was sent
 x goarie downe the swift Hebrus to y^e Lesbian shoare.

yet once more O ye laurels and once more
 ye myrtles browne with this never sere
 I come to pluck ye berries harsh and crude
 before the mellowing season and with forc't fingers rude
 and rougher yet to young shatter ye leaves before ye mellowing year
 better constraint and sad occasion dreare
 compells me to disturbe ye season due
 for young Lycidas is dead, dead ere his prime
 young Lycidas, and hath not left his peers
 who would sing for Lycidas he well knew
 himselfe to sing & build the rustic pipe
 he must not flote upon his watric barge
 unwept, and wellet to the parching wind
 without the mead of some melodious trace

Bring the rather primrose that in wedded dyes
 color the pale cheek of unjoyd love
 and that sad flower that shone
 to write his owne woes on the vermeil grain
 next unto Narcissus still weeps in baine
 the woodbine and pansie fraught with jet
 the glowing violet
 the cowslip that hangs his pensive head
 and every bird that sorrow's loeing wears
 let Daffadillies fill their cups with tears
 bid Amaranthus all his beauties shed
 to strew the lowest horse

Bring the rather primrose that forsaken dyes
 the puffed crocus and pale Gysanion
 the white pinks and pansies fraught with jet
 the glowing violet the well-attired woodbine
 the musk-rose and the gentle columbine
 the cowslips that hang the pensive head
 and every flower that sell Esculapion
 bid Daffadillies fill their cups with tears
 bid Amaranthus all his beauties shed
 to strew the

X what could the muse her selfe that Orpheus bore
 the muse her selfe for her inchanting son
 for her mourning son did
 whose universal nature might lament
 when by the rout that made the hideous rout
 his divine visage down the stream was sent
 down the swift Hebrus to the Lesbian shore

X
 Goarie

Novemb : 1637.

(31)

seas 1637

In this Monodie the author Lycidas

bewails a lerned freind unfortunatly drown'd in his passage from Chester on the Irish

Yet once more O yee Laurells, and once more

Yee myrtle's browne wth Ivie never sere

I come to pluck yo^r berries harsh and crude

and wth forc't fingers rude

5 shatter yo^r leaves before the mellowing yeare.

bitter constraint, and sad occasion deare

compells me to disturbe yo^r season due

for Lycidas is dead, dead ere his prime

young Lycidas, and hath not left his peere

10 who would not sing for Lycidas? he well knew

himsel^e to sing, and build the loftie rime

he must not flote upon his watrie beare

unwept, and welter to the parching wind

without the meed of some melodious teare

15 Begin then Sisters of the sacred well

that from beneath the seate of Jove doth spring

begin, and somewhat loudly sweepe the string

hence wth denial vaine, and coy excuse

so may some gentle muse

20 wth luckie words favour my destin'd urne

and as he passes turne

and to bid faire peace be to my sable shroud

for wee were nurs't upon the selfe same hill

fed y^e same flock by fountaine, shade, and rill

25 Together both ere the high Launs appear'd

under the ^x*glimmering* eyelids of the morne opening

wee drove afeild, and both together heard

what tyme the gray fly winds her sultrie horne

batning our flocks wth the fresh dewes of night

30 oft till the *ev'n* starre *bright* that rose in Evning bright

toward heavens descent had sloapt his ^x*burnisht* weele westring

meane while the rurall ditties were not mute

temp'd to th' oaten flute

rough Satyrs danc't; and Fauns wth clov'en heele

35 from the glad sound would not be absent long

and old Damoetas lov'd to heare our song

But O the heaveie change now thou art *gone* gone

now thou art gon, and never must returne

thee shepheard, thee the woods and desert caves

40 wth wild Thyme, and the gadding vine oregrowne

and all thire *Eccho* Echo's mourne

the willows, and the haze'l copses greene

shall now no more be seene

fanning thire joyous leaves to thy soft lays

45 as killing as the canker to the rose

or taint-worme to the weanling heards that graze

or frost to flowrs that thire gay ^x*buttons* *weare* beare ^x*wardrope* weare

whcn first the white thorne blows

such Lycidas thy losse to shepheards eare

50 where were yee nymphs when y^e remorselesse deepe

clos'd ore the head of yo^r *youn* lov'd Lycidas

for neither were yee playing on the steepe

where yo^r old bards the famous Driüds lie

nor on the shaggie top of Mona high

55 nor yet where Deva sprc'ds her wisard streame

ay mee I fondly dreame

had yee bin therc, for what could that have don?

what could the golden hayrd Calliope

for her inchaunting son

when shee beheld (the gods farre sighted bee)

his goarie scalpe rowle downe the Thracian lee

*
whome universal nature
might lament
and heaven and hel deplore
when his divine head downe
the streame was sent
downe the swift Hebius to the
Lesbian shore.

60

Lycidas

Alas what boots it wth incessant care
 to tend the homely slighted shepherds trade
 and strictly meditate the thanklesse muse
 were it not better don as others use
 5 to sport wth Amaryllis in the shade
 or with [^] *hid* in the tangles of Neæra's haire?
 fame is the spurre that the cleere spirit doth raise
 (that last infirmitie of noble mind)
 to scorne delights, and live laborious days
 10 but the faire guerdon when wee hope to find
 and thinke to burst out into sudden blaze
 comes the blind Furie wth th' abhorred sheares
 and slits the thin-spun life. But not the praise
 Phœbus repli'd, and touch't my trembling eares,
 15 Fame is no plant that grows ^{on} mortall soile
 nor in the glistering foile
 set off to th' world, nor in broad rumor lies
 but lives and spreads aloft by those pure eyes
 and pfect wnesse of all-judging Jove
 20 as he pronounces lastly on each deed
 of so much fame in heav'n expect thy meed
 Oh Fountaine Arethuse and thou ^{smooth} flood *fam'd* ^xhonour'd
 smooth *soft* sliding Mincius crown'd wth vocall reeds
 that straine I heard. was of a higher mood
 25 but now my oate proceeds
 and listens to the Herald of the Sea
 that came in Neptunes plea
 he askt the waves, and askt the fellow winds
 what hard mishap hath doom'd this gentle swaine?
 30 and question'd every gust of rugged wings
 that blows from off each beaked promontorie
 they knew not of his storie
 and sage Hippotades thire answer brings
 that not a blast was from his dungeon straid
 35 the aire was calme and on the levell brine
 sleeke Panope wth all her sisters plaid
 it was y^t fatall and pfidious barke
 built in th' eclipse, and rigg'd with curses dark
 that sunk so low that sacred head of thine
 40 Next Camus reverend sire went footing slow
 his mantle hairie, and his bonnet sedge
^xscraul'd ore wth figures dim, and on the edge ^xinwrought
 like to that sanguine flowre inscrib'd wth woe
 ah who hath reft, quoth he, my deerest pledge
 45 last came and last did goe
 the pylot of the Galilean lake,
 tow massie keys he bore of mettalls twaine
 the golden opes, the iron shuts amaine
 he shooke his mitre'd locks and sterne bespake
 50 how well could I have spar'd for thee young swaine
 anough of such as for thire bellies sake
 creepe, and intrude, and clime into the fold
 of other care they little reckning make
 then how to scramble at the shearers feast
 55 and shove away the worthy bidden guest
 blind mouths! that scarce themselves know how to hold
 a sheephooke, or have learn't ought else the least
 that to the faithfull heardsmans art belongs
 what recks it them? what need they? they are sped

Lycidas

Alas, what boots it with incessant care
 to tend the homely slighted shepherd's track
 and strictly mediate the thankless muse
 were it not better done as others use
 to sport with Amaryllis in the shade
 or with the tangles of Nedar's hair
 than in the fangles of Nedra's hair
 fame is the source that the clove spirit doth rise
 (that last infinitic of noble mind)
 to scorn delights, and live laborious days
 but the fair guerdon when we hope to find
 and think to burst out into sudden blaze
 comes the blind Fury with th'abhorred shears
 and cuts the thin-spun life. But not the prize
 Phœbus ripen'd, and touch'd my trembling ears,
 Fame is no plant that grows on mortal soil
 nor in the glittering foil
 set off to the world, nor in broad rumor lies
 but lives and spreads aloft by those pure eyes
 and poet witness of all judging Jove
 as he prefaces lastly on each deed
 of so much fame in heathen expectation need
 Oh Fountain Arethuse and thou smooth flood ~~fame~~ ^{honour}
 Simoeis and sliding Minius crown'd with vocal reeds
 that strains I heard was of a higher mood
 but now my oar proceeds
 and listens to the Herald of the Sea
 that comes in Neptune's plea
 he afts the waves, and afts the fallen winds
 what hard mishap hath doom'd this gentle swain?
 and question'd every gust of rugged wings
 that blows from off each beaked promontory
 they knew not of his story
 and sage Hippotades thine answer brings
 that not a blast was from his dungeon driv'n
 the air was calm and on the leaill brine
 sleek Pionore with all her sisters plaid
 it was a full and perfidious bark
 built in th' eclipse, and rigg'd with curses dark
 that sunk so low that sacred head of thine
 Next Came reverend sire with footing slow
 his mantle hairy, and his bonnet sedge
 scrawl'd o'er with figures dim, and in the edge
 like to that sanguine flower inscrib'd with woe
 ah who hath left quoth he, my dearest pledge
 last came and last did goe
 the pilot of the Gabilton lake
 tow mangle hee he bore of mettall's twaine
 the golden ones the iron shuts amaine
 he shook his wild locks and strange bespoke
 how well could I have serv'd for these young swains
 enough of such as for thine bellies sake
 creep and in woods and clime into the fold
 of other care they little reckning make
 then how to scramble at the sheavers feast
 and shove away the worthy bidden guest
 blind mouths! what scarce themselves know how to hold
 a sheephook, or have learnt ought else the least
 that to the faithful herdsman's art belongs
 what recks it them? what need they? they are sped

Lycidas

and when they list, thire leane and flashie songs
 grate on thire scrannel pipes of wretched straw
 the hungrie sheepe looke up and are not fed
 but swolne wth wind, and the rank mist they draw
 5 rot inwardly, and foule contagion spred
 besides what the grim wolfe wth privie paw
 dayly devours apace, and ^xnothing sed little
 but that tow-handed engine at the dore
 stands readie to smite once and smite no more
 10 Returne Alpheus the dred voice is past
 that shrunk thy streams, returne Sicilian Muse
 and call the vales and bid them hither cast
 thire bells, and flowrets of a thousand hues
 yee vallies low where the mild wispers use
 15 of shades, and wanton winds, and g^ushing brooks ^xsparely
 on whose fresh lap the swart starre ^xsparely looks faintly
^xbring hither all yo^r quaint enamel'd eyes ^xthrow
 that on the greene terfe suck the honied shows
 and purple all the ground wth vernal flows ———— Bring the rathe &c. 20
 to strew the laureat herse where Lycid' lies
 for so to interpose a little ease
^xfraile
 let our ^{sad} thoughts dally wth false surmise ^xfraile
 Ay mee whilst thee ^{y^c}floods and sounding seas ^xshoars
 25 wash farre away, where ere thy boncs are hurl'd
 whether beyond the stormie Hebrides
 where thou phapps under the humming tide
 visit'st the bottome of the monstrous world
 or whether thou to our moist vows deni'd
 30 sleep'st by the fable of ^xCorineus old ^xBellerus
 where the great vision of the guarded mount
 looks toward Namancos^s, and Bayona's hold
 looke homeward Angel now and melt wth ruth
 and O yee Dolphins waft the haplesse youth
 35 Weepe no more wofull shepheards weepe no more
 for Lycidas y^r

Lycidas

and when they list their leens and flaccid songs
grate on thine. A droned pipes of wretched straw
the hungry sheeps look up and are not fed
but swell with wind, and the rank mist they draw
rot inwardly, and fouls contagion spread
besides what the grim wolf with privie paw
daily devours apace, and ~~nothing~~ ^{little} sed
but that tow-headed engine at the door
stands ready to smite once and smite no more
Returns Alphæus the dred voice is past
that shrunk thy streams, returns, Sicilian Muse
and call the Vales, and bid them hither cast
their bells, and flowrets of a thousand hues
ye Vallies low where the mild zephyrs use
of shades, and wanton winds, and ~~gushing~~ ^{gushing} brooks
on whose fresh lap the swart star ~~sparsely~~ ^{sparsely} looks ~~fairly~~ ^{fairly}
~~bring~~ ^{bring} hither all ye quain enameld eyes
that on the green herse such the horrid shows
and purple all the ground with vernal flowers
to strew the laurel herse where Lycid lies
for so to interpose a little sage
let our ~~grave~~ ^{grave} thoughts dally with false surmise ^{*traile}
Ay me whilst this ~~flourish~~ ^{flourish} and sounding stas ^{*shoggs}
wash farre away, where ere thy bones are hurl'd
whether beyond the stormie Hebrides
where thou phaps under the humming ticks
visitst the bottome of the monstrous world
or whether thou to our remot vowe dost
sleepst by the fable of ~~Cerberus~~ ^{Bellerus} old
where the great lion of the ~~gilded~~ ^{gilded} mount
looks toward Na ~~ulise~~ ^{ulise}, and Bayona's Rote
looks homeward Angel now and then with ruth
and O ye Dolphins weep the English youth
Weepe no more weep ~~no more~~ ^{no more} weep no more
for Lycidas

Lycidas

Weepe no more wofull shepherds weepe no more
 for Lycidas yor sorrow is not dead
 sunck though he be beneath the watrie floare
 so sinks the day starre in the Ocean bed
 5 & yet anon repairs his drooping head
 and tricks his beams & wth newspangled ore
 flams in the forehead of y^e morning skie
 so Lycidas sunk low but mounted *high* high
 through the deare might of him that walkt y^e waves:
 10 where other groves and other streams along
 wth nectar *pure* pure his oozie locks he laves
 & heares *listening* the unexpressive nuptiall song
 in the blest kingdoms meek of joy & love
 there entertaine him all the S^{ts} above
 15 in sollemne troops, and sweet societies
 that sing, & singing in thire glorie move
 and wipe the teares for ever frō his eyes
 now Lycidas the shepherds weepe no more
 henceforth thou art the Genius of y^e shoare
 20 in thy large recompence, & shalt be good
 to all that wander in that perilous flood
 Thus sung the uncouth swaine to th' oakes & rills
 while y^e still morne went out wth sandals gray
 he toucht the tender stops of various quills
 25 wth eager thought warbling his Dorick lay
 and now the Sun had stretcht out all the hills
 and now was dropt into *westren* the wester'n bay.
 at last he rose and twitcht his mantle blew
 To morrow to fresh woods and pasturs new

Lycidas

Weep no more wofull shepherds weep no more
 for Lycidas y^e sorrow is not dead
 though he be beneath the wat'rs flow'rs
 so sinks the day star in the Ocean bed
 & yet anon repairs his drooping head
 and tricks his beams & with new-swangled ore
 flams in the forehead of y^e morning skie
 so Lycidas sunk low but mounted high
 through the dense night of him shall waile & wae
 while other groves and other streams along
 with nectar pure his ooze locks he laves
 & hearing the unexpressive nuptial song
 in the blest kingdoms meepe of joy & love
 there entertains him all the Jst & all
 in solemn troops, and sweet societies
 that sing, & singing in their glorie move
 and while the leaves for ever from his eyes
 now Lycidas the shepherds weep no more
 henceforth thou art the Lycidas of y^e shepherds
 in thy large recompence, & shalt be good
 to all that wander in that perilous flood
 thus sang the uncouth swaine to th^e oakes & rills
 while y^e still morn'g went out with sandals gray
 he toucht the tender stops of various quills
 with eager thought warbling his Dorick lay
 and now the sun had stretcht out all the hills
 and now was dropt into western the west'ern bay
 at last he rose and twicht his mantle blew
 To morrow to fresh woods, and pastures new

13

To my freind M^r Hen. Laws Feb. 9. 1645

Harry, whose tunefull & well-measur'd song
 first taught our English Music how to span
words with just note & accent, not to scan *when most were wont (wont to scan*
words with just note *words with with just notes, *w^{ch} till then us'd to scan* *when most were*
 & accent, not to scan with Midas eares, *committing* short & long *misjoyning
 5 Thy ^{wit} worth & skill exempts thee from the throng
and gives thee praise above the pipe of Pan;
 to after age thou shalt be writt a man
 that didst reform thy art, the cheif among
 Thou honourst vers, & vers must lend her wing
 10 to honour thee, the Preist of Phœbus quire
 that tun'st thir happiest lines in hymn or story
 give to
 Dante shall ^{his} Fame by the Tuscan's leav, ^{he} shall set thee higher
 then ^{his} old Casella whom ^{he} Dante woo'd to sing *Casella
 met in the ^{milder} ^r mildest shades of Purgatory.
 J. M.

13

To M^r Hen: Laws on the publishing of his Aires

Harry, whose tunefull & well-measur'd song
 First taught our English Music how to span
 Words with just note & accent, not to scan
 with Midas eares, committing short & long.
 5 Thy worth & skill exempts thee from y^e throng,
 with praise anough for Envy to look wan;
 To after-age thou shalt be writt the man
 That with smooth aires *couldst* cou'dst humor best our tongue.
 Thou honourst Vers, & Vers must lend her wing
 10 To honour thee, the Preist of Phœbus quire
 That tun'st *th* thir happiest lines in hymn, or story.
 Dante shall give Fame leav to set thee higher
 Then his Casella, whom he woo'd to sing
 Met in y^e milder shades of Purgatory. X

11

On the ~~defraction~~ ^{w^{ch}} follow'd ^{up}on my writing certain treatises
 I did but prompt the age to quit thir clogs.
 By the known rules of ancient liberty
 when strait a barbarous noise environs me
 of Owls & buzzards, asses, apes & dogs
 5 As when those hinds that werè transform'd to frogs
 Rail'd at Latona's twin-born progeny
 which after held the Sun & Moon in Fee.
 But this is got by casting pearl to hogs;
 That bawl for freedom in thir senseles mood,
 And *hate the truth wherby they should be* *free* still revolt when 10
 Licence they mean, when they cry liberty, Truth would set them
 For who loves that, must first be wise, & good; free.
 but from that mark how farr they roav, we see
 for all this wast of wealth, & loss of blood. X

40

The manuscript pages 33-39 are filled with prose plans for *Paradise Lost*, lists of subjects and outlines of plots. First Draft of XIII.
 13 Milton probably first wrote then old Casell' whom Dante won to sing Then, substituting he for Dante he altered Casell' to Casella but making a blot, he wrote Casella in the margin, and at the same time changed won to woo'd to the reading in the second draft.

13

72

To my friend Mr Hen. Laws Feb. 10 45

Harry, whose tunefull & well-measur'd Song
first taught our English Music how to spare
~~words with just note accents, not to scan~~
~~words with just note accents, with words just notes, not then used to scan when they were~~
with Midas ears, committing short & long
Thy ~~own~~ skill exempts thee from the throng
and gives thee praise above the pipe of Pan;
to after age thou shalt be witt a man
that didst reform thy art, the chief among
Thou honourst vers, & vers must lend for wing
to honour thee, the Priest of Phoebus quire
that tunest his happiest lines in hymn or story
Dante shall fame, ~~but the~~ ^{side} ~~thy~~ ^{his} ~~shall~~ ^{could not} set thee higher
than Casella whom Dante would sing
met in the shades of Purgatory.

To M^r Hon: Laws on the publishing of his ¹³ ~~Against~~ F. M.

Harry, whose tuneful & well-measur'd Song
First taught our English Music how to span
Words with just note & accent, not to scan
With Midas eares, committing short & long;
Thy worth & skill exempts thee from y^e throng;
With praise enough for Envy to look wan;
To after-age thou shalt be writt the man
That with smooth aire ~~couldst~~ couldst humor best our tongue.
Thou honourst Vers, & Vers must lend her wing
To honour thee, the Preist of Phoebus quire
That tun'st ~~his~~ thir happiest lines in hymn or story.
Dante shall give Fame leav to set thee higher
Then his Casella, whom he wou'd to sing
Met in y^e milder shades of Purgatory. X

In the ~~detestation~~⁹¹ which follow'd for my writing certain truths,
 I did but prompt the age to quit their clogs
 By the known rules of ancient Liberty
 When strait a barbarous noise environs me
 of Jews, & buzzards, asses, apes & dogs
 As when those hinders that were transform'd to frogs
 Rail'd at Latona's twin-born progeny
 which after held the Sun & Moon in Fee.
 But this is got by casting pearls to hogs;
 That bawl for freedom in their senseless mood,
 And hate the truth, whereby they should be free; still revolt when
 Licence they mean, when they cry liberty, Truth would set them
 For who loves that must first be wise, & good; free.
 but from that mark how far they roave, we see
 for all this waste of wealth, & loss of blood.

On y^e religious memorie of M^{rs} Catharine Thomson^a
my christian freind deceas'd 16 Decem. 1646

M

When Faith & Love, that parted from thee never,
Had rip'n'd ~~thye~~ thy just soul to dwell with God,
Meekly thou didst resigne this earthy ^aclod load
death call'd life us ^{life}
Of Flesh & sin, w^{ch} man from ^{heavn} doth sever.
5 Thy Works, & Almes, ^{and} all thy good Endeavor
staid not behinde Strait follow'd thee the path that Saints have trod
nor in y^e grave were trod when
But as Truth pointed Still as they journey'd from this dark abode
with her golden rod
follow'd thee up to joy Up to y^e Realm of peace & Joy for ever,
& bliss for ever ^{shew'd} shee who saw
Faith ^{who led on y^e way,} & ^{knew} them best
10 thy handmaids, clad them o're with purple beames
and azure wings, ^{that} ^{thence} up they flew so drest
And spake the truth of thee in glorious theames
before the Judge, who thenceforth bidd thee rest,
and drink thy fill of pure immortal streames

14

When Faith & Love w^{ch} parted frō thee never,
Had rip'n'd thy just soul to dwell with God
meekly thou didst resigne this earthy load
of death, call'd life, w^{ch} us from life doth sever.
5 Thy Works & Almes, & all thy good Endeavor
staid not behind, nor in the grave were trod
But, as Faith pointed with her golden rod,
follow'd thee up to Joy joy & bliss for ever.
Love Love led ⁺⁺⁺ on Faith knew
Faith shew'd the way, and ^{she} who saw them best
10 ^{thy} handmaids, clad them o're with ^{purple} beames
and azure wings, that up they flew so drest,
And spake the truth of thee in glorious theames
before the Judge, who thenceforth bidd thee rest,
and drink thy fill of pure immortal streames.

41

In the title at the top, the faint inserted *a* with caret below was put on Wright's printed page. It is barely visible in the MS. between, not above, the *m* and *s* and was first noticed and described by Smart. First Draft. 3 *clod* was first changed to *lo^ad* then struck out and *load* written clearly in the margin. Second Draft. 8 Wright's underscored *joy* should read *joy* as he stated in his notes. 9 The successive changes here seem to have been: 1. *Faith shew'd the way*, 2. *Love shew'd the way*, 3. *Love led them on*, with *the* changed to *them* by a macron with three vertical strokes through it over the *e*, as on page 45 *the* changed to *then* by placing a macron with two vertical strokes over the *e*.

In religious memorie of Mr. Catharine Thomson
my Christian friend deceased Decem. 1646

When Faith & Love, that parted from thee never,
Had ript'd thy just soul to dwell with God,
Meekly thou didst resigne this earthly load
Of death, call'd life, w^{ch} us from life doth sever.
Thy Works, & Almes, all thy good Endeavor
staid not behinde ~~straight follow'd thee the path that Saints have trod~~
nor in y^e grave were trod, ~~But as Faith pointed out of they journey'd from this dark abode~~
But as Faith pointed out of they journey'd from this dark abode
with her golden rod, ~~to joy & bliss for ever,~~
follow'd thee up to joy & bliss for ever,
e bliss for ever Faith who led the way, & Love who saw them best
thy handmaids, clad them ore with purple beames
and azure wings, ~~thence up they flew so drest~~
And spake the truth of thee in glorious theames
before the Judge, who thenceforth bidd thee rest,
and drink thy fill of pure immortal streames.

When Faith & Love w^{ch} parted fro thee never,
Had ript'd thy just soul to dwell with God,
meekly thou didst resigne this earthly load
of death, call'd life, w^{ch} us from life doth sever.
Thy Works & Almes, & all thy good Endeavor
staid not behind, nor in the grave were trod.
But as Faith pointed with her golden rod,
Love ~~follow'd thee up to joy & bliss for ever.~~
follow'd thee up to joy & bliss for ever.
Faith, she led the way, and Love who saw them best
thy handmaids, clad them ore with purple beames
and azure wings, that up they flew so drest,
And spake the truth of thee in glorious theames
before the Judge, who thenceforth bidd thee rest,
and drink thy fill of pure immortal streames.

45

13

To M^r Hen. Law^es on the *publishing* of his Aires

Harry whose tunefull & well-measur'd Song
 first taught our English Music how to span
 words with just note & accent, not to scan
 with Midas eares, committing short & long;
 5 Thy worth & skill exempts thee from the throng,
 with praise enough for Envy to looke wan;
 To after-age thou shalt be writ the man
 That with smooth aire could'st humor best our tongue.
 Thou honourst Vers, & Vers must lend her wing
 10 To honour thee, the Priest of Phœbus quire
 That tun'st *the h* their happiest lines in hymn, or story.
 Dante shall give Fame leave to set thee higher
 Then his Casella, whom he woo'd to sing
 Met in the milder shades of Furgatory.

X

14

When Faith & Love which parted from the never,
 had rip'nd thy just soule to dwell with God,
 meekly thou did'st resigne this earthy load
 of death, call'd Life; which us from *blis* life doth sever.
 5 Thy workes & Almes, & all thy good Endeavour
 staid not behind, nor in the grave were trod;
 But as Faith pointed with her golden rod,
 follow'd thee up to joy & blis for ever.
 Love led them on, & Faith who knew them best
 10 thy handmaides, clad them o're with purple beames
 & azure wings, that up they flew soe drest,
 And spake the *th* truth of ^{thee} on glorious the^ames
 before the Judge, who thenceforth bid thee rest
 & drinke thy fill of pure immortall streames.

X

42

13.

To M^r H. Lane on the publishing of his Aires
 Harry whose tuneful & well-measured Song
 first taught our English Music how to span
 words with just note & accent, not to scan
 with Midas eares, committing short & long;
 thy worth & skill exempts thee from the throng,
 with praise enough for Envy to looke wan;
 so after-age thou shalt be writ the man
 that with smooth aires couldst humor best our tongue.
 those honourst words, & vers must lend thee wing
 to honour thee, the Priest of Phoebus quire
 that twist ~~that~~ their happiest lines in hymn, or story.
 Dante shall give ~~name~~ leave to set thee higher
 than his Catolla, whom he woo'd to sing
 Met in the mild shades of Purgatory. X

14

When Faith & Love which parted from the navor,
 his rapt soul to dwell with God,
 moodly thou didst resign this earthly load
 of death, call'd Life; which us from life doth sever.
 Thy words & Alms, & all thy good Endeavour
 staid not behind, nor in the grave were bred;
 But as Faith pointed with her golden rod,
 followed thee up to joy & bliss for ever.
 Love led them on, & Faith who knew them best
 thy handmaides, clad them o'er with purple beams
 & azure wings, that up they flew sob'drest,
 And spake the truth of ~~their~~ glorious names
 before the Judge, who thenceforth bid thee rest
 & drink thy fill of pure immortal streams. X

these sonnets follow y^e 10. in y^e printed booke

On the detraccon which followed upon my writeng certaine treatises

1 vid. ante

12

I did but prompt the age to quit theire clogs
By the knowne rules of ancient liberty,
when strait a barbarous noise environs me
of Owles & Cuckoes, asses, apes & dogs;.

5 As when those hindees that were transform'd to frogs
Rail'd at Latona's twin-born progeny
which after held the sun & moone in *fee* Fee
But this is got by casting *peal* pearle to hogs;
That bawl for freedome in their senses mood,

10 And still revolt when *tru* Truth would ^{sett} *make* them free:
Licence *they* they meane when they [^]cry liberty:
For who loves that, must first be wise, & good;
but from that marke how far they roave we see
for all this wast of wealth, & losse of blood.

X

12

A booke was writ of late call'd Tetrachordon;

And wov'n close both matter, ^rfrome, & stile;
the subject new: it walk'd the [^]towne a while,
numbring good intellects, now seldom por'd on.

5 Cries the stall-reader, bless us what a word on
a title page is this! & some in file
stand spelling fals, while one might walke to Mile-
end Greene. Why is it harder, sirs, theⁿ [^]Gordon,
Colkitto, or Macdonnell or Galasp?

10 those rugged names to our like mouthes grow sleek
that would have made Quintilian stare & gasp.

Thy age, like ours, O soule of Sir John Cheeke,
hated not learning wors then toad or Asp;
when thou taught'st Cambridge, & King Edward Greek.

*

X

These sonnets follow y^e 10. in y^e printed booke
On the Decease which followed upon my three long w^{ch} and last

2 vid. autiz

I did but mean a change to quit their clogs
By the known rules of ancient liberty,
When great alchymic noise environs me
Of Owles & Cuckoos, asses, apes & dogs;
As when those kinds that were transformed to frogs
Raid at Lachar's twin-born progeny
Which after held the sun & moon in ~~the~~ ^{their} jaws.
But his is got by casting pearls to hogs;
That brawl for freedom in their stonies mood,
And still revolt when they hear truth would ~~set~~ ^{save} them free:
Lies once they cry no more when they cry liberty:
Nor who loves that, must first be wise & good;
but from that mark how far they leave us off
for all this waste of words, & loss of blood.

12

A book was writ of late call'd Potrachordon;
And wove close both matter, fable, & stile;
The subject now: it walk'd the town a while
numbering good prospects, now seldom poise in
Cross the Hall-ranger, bless us what a word on
a little page is this! & some in file
stand spelling fall, while one might walk to Mel
and Greens. Why is it harder, Sir, than Gordon,
Collette, or Macdonnell or Galaf? it
those rugged names to our little mouths grow stout
that would have made Quinlan stare & jump.
Thy age, like ours, O souls of Sir John Choke,
had not bawling words then load or Aspy;
when thou taughtst Cambridge, & King Edward Great

43

1 2

A booke was writt
I writt a booke of late call'd Tetrachordon,
 And ^{wov'n} *weav'd* it close both matter, form, & stile,
 the subject new; it walk'd
It went off well about y^e town a while,
 numbring good ^{intellects} *wits*; but now is seldom por'd on.
 5 Cries the stall-reader, bless us what a word on
 a title page is this! and som in file
 stand spelling fals, while one might walk to Mile-
 end Green. Why is it harder, Sirs, then Gordon
 Colkitto, or Macdonnell, or Galasp?
 10 those ^{*rough hevn} *barbarous* names to our like mouths grow sleek ^{rugged} **rough hevn*
 that would have made Quintilian stare & gasp.
 Thy age, like ours, O soul of Sr John Cheek
 hated not learning wors then toad or Asp,
 when thou taught'st Cambridge, & King Edward Greek. X
 on y^e forcers of Conscience 15
 to come in heer *On y^e Lord Gen. Fairfax at y^e seige of Colchester.*
 turn over the leafe

Fairfax, whose name in armes through Europe rings
 Filling each mouth with envy, or with praise,
 And all her jealous monarchs with amaze,
 And rumors *loudd* loud, that daunt remotest kings,
 5 Thy firm unshak'n vertue ever brings
 Victory home, though new rebellions raise
 Thir Hydra heads, & the fals North displaies
 her brok'n league, to impe their serpent wings,
 O yet a nobler task awaites thy hand;
 10 For what can Warr, but endless warr still breed,
 Till Truth, & Right from Violence be freed,
 And *An* Public Faith cleard from the shamefull brand
 Of Public Fraud. In vain doth Valour bleed
 While Avarice, & Rapine share the land. X

16

To the Lord *Generall Cromwell May 1652*
 at y^e Commtee
On the proposalls of certain ministers for Propagation of the Gospell.
 Cromwell, our cheif of men, who through a cloud
 Not of warr onely, but detractions rude,
 Guided by faith & matchless Fortitude
 To peace & truth thy glorious way hast' plough'd,
 5 And on the neck of crowned Fortune proud
 Hast reard Gods Trophies & his work pursu'd,
 While Darwen stream wth blood' of Scotts imbru'd,
 Worsters laureat wreath
 And *Dunbarr feild* resounds thy praises loud,
 Worsters laureat wreath
 10 And *twentie battles more*; yet much remains
 To conquer still; peace hath her victories
 No less renownd then warr, new foes aries
 Threatning to bind our soules wth secular chaines:
 Helpe us to save free Conscience from the paw
 Of hireling wolves whose Gospell is their maw. X

12

~~The book was writt~~
~~with a book of late call'd Tetrachordon,~~
~~And ~~was~~ ~~not~~ ~~close~~ ~~both~~ ~~matter~~ ~~form~~ ~~style~~;~~
~~And ~~the~~ ~~subject~~ ~~matter~~ ~~of~~ ~~down~~ ~~a~~ ~~while~~,~~
~~numbering good ~~measures~~ ~~of~~ ~~now~~ ~~seldom~~ ~~po'd~~ ~~on~~.~~
Cries the ~~stall~~-reader, ~~blest~~ ~~us~~ ~~what~~ ~~a~~ ~~word~~ ~~on~~
~~a~~ ~~little~~ ~~page~~ ~~is~~ ~~this~~ ~~and~~ ~~some~~ ~~in~~ ~~file~~
~~And~~ ~~spelling~~ ~~falls~~, ~~while~~ ~~one~~ ~~might~~ ~~walk~~ ~~to~~ ~~Mile-~~
~~end~~ ~~Green~~. ~~Why~~ ~~is~~ ~~it~~ ~~harder~~, ~~Sir~~, ~~then~~ ~~Gordon~~
~~Colkitto~~, ~~or~~ ~~Macdonnell~~, ~~or~~ ~~Galasp~~?
~~those~~ ~~names~~ ~~to~~ ~~our~~ ~~like~~ ~~mouths~~ ~~grow~~ ~~stuck~~ ~~rugged~~
~~that~~ ~~would~~ ~~have~~ ~~made~~ ~~Quintilian~~ ~~stare~~ ~~&~~ ~~gasp~~. ~~rough~~ ~~below~~
Thy age, like ours, O soul of St John Cheek
~~hated~~ ~~not~~ ~~learning~~ ~~work~~ ~~then~~ ~~load~~ ~~or~~ ~~asp~~,
~~when~~ ~~thou~~ ~~taught~~ ~~at~~ ~~Cambridge~~, ~~&~~ ~~King~~ ~~Edward~~ ~~Greek~~. x
~~only~~ ~~forces~~ ~~of~~ ~~Cyprus~~ ~~to~~ ~~come~~ ~~in~~ ~~hour~~ ~~to~~ ~~turn~~ ~~over~~ ~~the~~ ~~leaf~~

Fair fax, whose name in arms through Europe rings
Filling each mouth with envy, or with praise,
And all her; ~~about~~ monarchs with amaze
And rumors ~~loud~~ loud, that daunt remoter kings,
Thy firm unshak'n virtue ever brings
Victory home, though new rebellions raise
Thir Hydra heads, & the false North displaces
her broken league, to shape their serpent wings,
O yet a nobler task awaits thy hand;
For what can war; but endless war still breed,
Till Truth, & Right from violence be freed,
And ~~the~~ Public Faith cleared from the shameful brand
Of Public Fraud. In vain doth Valour bleed
While Avarice, & Rapine share the land. x

To the ~~Lord~~ ~~General~~ ~~at~~ ~~the~~ ~~propagation~~ ~~of~~ ~~the~~ ~~Gospel~~
~~at~~ ~~the~~ ~~propagation~~ ~~of~~ ~~the~~ ~~Gospel~~
Cromwell our chief of men, who through a cloud
Not of war only, but distractions rude,
Guided by faith & merciless Fortitude
To peace & truth thy glorious way hast ploughed,
And on the neck of crowned Fortune proud
Gaze round Gods Prophecies & his work pursued,
While Darwin stream with blood of Scots imbrued,
And ~~the~~ ~~laurels~~ ~~of~~ ~~thy~~ ~~praises~~ ~~loud~~,
And ~~the~~ ~~laurels~~ ~~of~~ ~~thy~~ ~~praises~~ ~~loud~~,
To conquer still; peace hath her victories
No less renowned than war, new foes arise
Threatning to bind our souls with secular chains:
Helps us to save free Conscience from the paw
Of Hellish Law.

17
To S^r Henry Vane the younger

I

Vane, young in yeares, but in sage counsell's old,
 Then whome a better Senatour nere held
 The helme of Rome, when gownes not armes repell'd
 The feirce Epeirote & the African bold,
 5 Whether to settle peace or to unfold
 The drifts of hollow states hard to be spell'd,
 Thē to advise how warr may best, upheld,
 by on
 Move on, her two maine nerves, Iron & Gold
 In all her equipage; besides to know
 10 Both spirituall powre & civill, what *it meanes* each meanes
What powre the Church & what the civill meanes
 hast learnt well, a praise which few have won
 Thou *teachest best, which few have ever don* What severs each
 The bounds of either sword to thee wee ow. thou 'hast learnt, w^{ch} few hav dor
 firme
 Therefore on thy *right* hand religion leanes
 In peace, & reck'n's thee her eldest son. ✕

On the forcers' of Conscience. *to come in as is directed in
the leafe before*

Because you have thrown off your Prelate Lord
 And wth stiff vowes renounced his Liturgie
 widow'd
 To seise the *vacant* whore Plurality
 ffrom them whose sin yee envi'd, nott abhorrd,
 5 Dare yee for this adjure the civill sword
 our
 To force *the* Consciences that Christ sett free,
 And ride us wth a classic Hierarchy
 Taught yee by meer A. S. & Rotherford.
 Men whose life, learning, faith & pure intent
 10 Would have bin held in high esteem wth Paul
 Must now be namd & printed Hereticks
 shallow By *hare braind* Edwards & Scotch what d'ye call;
 But wee doe hope to find out all your tricks,
 Your plotts & packings worse then those of Trent,
 15 That so the Parlament
 May wth their wholesome & preventive sheares
 lip your Phylacteries though bauke your eares
Cropp yee as close as marginall P—s eares
 they And succour our just feares
 When *you* shall read this cleerly in your charge
 20 New Presbyter is but old Preist writt *at large* ✕

~~To the Hon^{ble} Mr. Secretary~~
17

Jane, young in years, but in sage counsell old,
 Then whom a better Senator name hold
 The helme of Rome, when goings not armies repit
 The fierce Epirotes & the African bold,
 Whither to take peace or to unfold
 The drift, of hollow feares hard to be sold,
 And to advise how warr may best be hold,
 Move her two maine nerves, Iron & Gold;
 In all her equipage besides to know
~~Depth spiritual power, not skill, what she means, each means~~
~~What she means, the Church & what she means~~
 Thou hast learnt, which few have won
 The bounds of either sword to her we owe
 Therefore on thy right hand religion lies
 In peace, & recking thee her eldest son.

On the forces of Conscience.

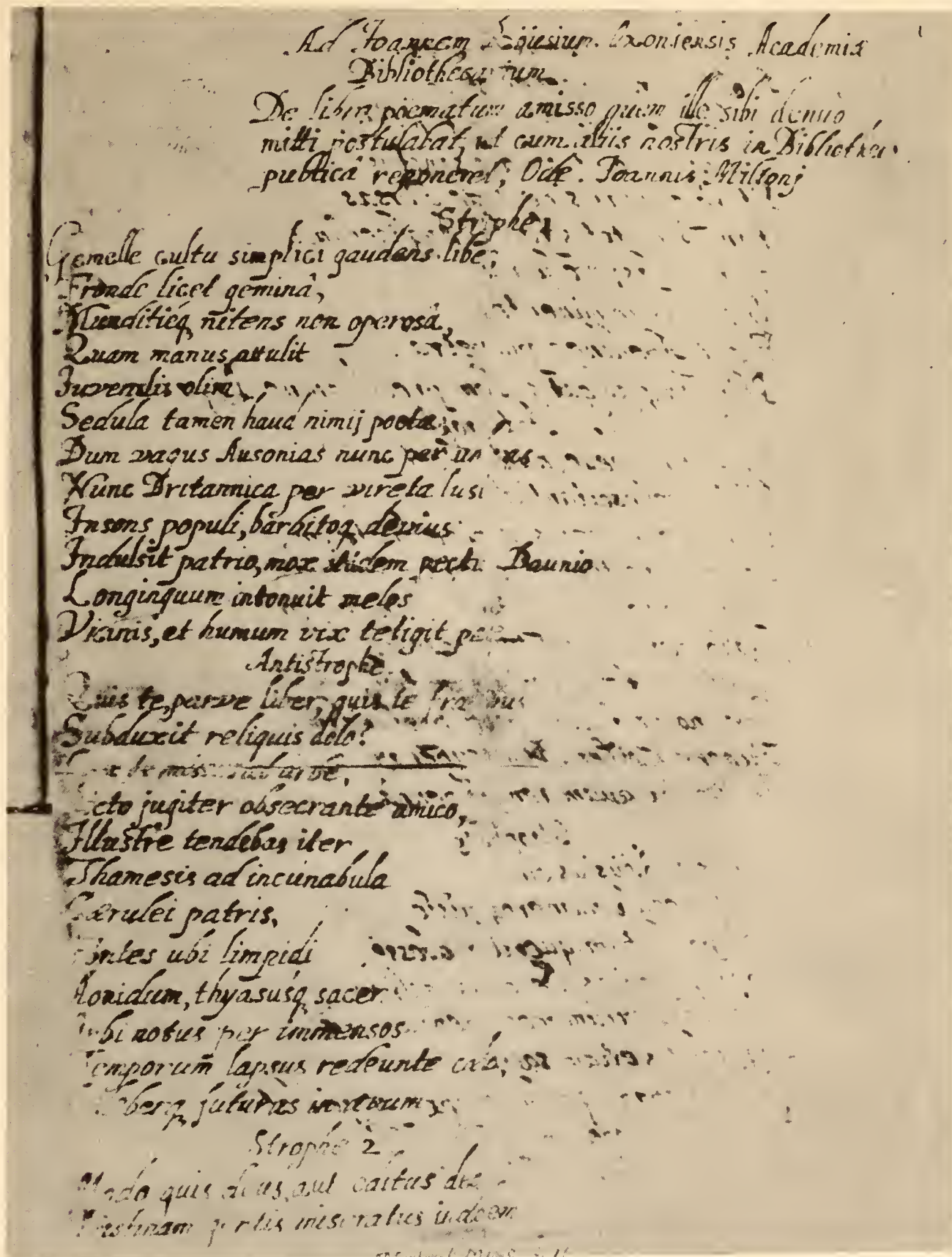
Because you have thrown off your Prelate Lord
 And with following renounced his Liturgie
 To give the ~~Church~~ whom I formerly
 From them whose sin ye now do not abhorre
 Dare ye for this adjure the civil sword
 To force the Conscience that Christ sets free,
 And not to use a clasp of Miramby
 Taught ye by men of S. & Lotherford.
 Men whose life, trainings, faith & pure intent
 Would have bin kild in high esteem with Paul
 Must now be nam'd & printed Heretics
 Say ~~happily~~ Edwards & Scotch what I ye call;
 But we doe hope to find out all your tricks,
 Your ploys & packings worfthan those of Trent,
 That to the Parliament
 May with their wholesome & preventive scars
~~Choppe ye as close as margineall & scars~~
 And succour our just fears
 When ~~ye~~ ^{they} shall read this clearly in your charge
 New Presbyter is but old Priest writ at large.

45

AD JOANNEM ROUSIUM
MANUSCRIPT

ODE AD JOANNEM ROUSIUM

THERE IS IN THE BODLEIAN LIBRARY, Oxford, a copy of Milton's *Poems*, 1645 in which, pasted to the verso of the Latin title page, is a two leaf twice folded document. This contains on its four unfolded pages a longhand copy of the Ode *Ad Joannem Rousium* written in Latin. The contents of the poem has to do with the lost copy of the 1645 *Poems* Milton himself had sent to the Library. The *MS.* is found in a copy of his *Poems* in the Bodleian, to which place Milton states in the verses that he had dispatched a substitute copy. The *MS.* has therefore been assumed by many persons to be in Milton's handwriting. Perhaps it is; but it is written in a most formal, set hand, unlike anything we possess today known to have been written by Milton. The *MS.* is reproduced here without collation or further comment by permission of the Bodleian Library, Oxford, where it is catalogued as *MS. Lat. Misc. f.15.*



The reduction in height is from about 8¾ inches in the original to about 7 inches.

Ad Joannem Rousium Oxoniensis Academiae
Bibliotheca[r]ium.
De libro poematum amisso quem ille sibi denuo
mitti postulabat, ut cum aliis nostris in Bibliotheca
publicâ reponeret, Ode. Joannis Miltonj.

Strophe 1

Gemelle cultu simplici gaudens libe[r],
Fronde licet geminâ,
Munditiq[ue] nitens non operosâ,
Quam manus attulit
5 Juvenilis olim,
Sedula tamen haud nimij poeta,
Dum vagus Ausonias nunc per u[mb]ras
Nunc Britannica per vireta lusi[t]
Insons populi, barbitq[ue] devius
10 Indulsit patri, mox itidem pect[us] Daunio
Longinquum intonuit melos

Vicinis, et humum vix tetigit pe[de] -
Antistrophe.

Quis te, parve liber, quis te fra[tri]bus
Subduxit reliquis dolo?
15 [Cum tu] miss[us] a[b] [u]rbe,
[Do]cto jugiter obsecrante amico,
Illustre tendebas iter
Thamesis ad incunabula
Cerulei patris,
20 [F]ontes ubi limpidi
Aonidum, thyasusq[ue] sacer
[O]rbi notus per immensos
[T]emporum lapsus redeunte cæ[li]o,
[Cele]berg[ue] futurus in ævum,

Strophe 2

25 [M]odo quis deus, aut editus deo
[P]ristinam g[e]ntis mis[e]ratus indolem

- IV (Si satis noxas luimus priores
 Molliq; luxu degene[re] otium)
 Tollat nefandos civi[um] tumultus,
 30 Almaq; revocet studia sanctus.
 Et relegatas sine sede Musas
 Jam penè totis finib[us] Angligenûm;
 Immundasq; volucres
 Unguibus imminente[s]
 35 Figat Apollineâ pharetrâ,
 Phinéamq; abigat; s[ed]m procul amne Pegaséo.
 Anti trophe
 Quia tu, libelle, nun[ti] licet malâ
 Fide, vel oscitantia
 Semel erraveris a mine fratrum,
 40 Seu quis te teneat s[ed]m
 Seu qua te latebra, [for]san unde vili
 Callo tereris instito[ris] insulsi,
 Lætare felix, en it[er]um tibi
 Spes novâ fulget po[ss]e profundam
 45 Fugere Lethen. vehi[us] superam
 In Jovis aulam remig[e] pennâ.
 Strophe 3.
 Nam te Rousius sui
 Optat peculi, numeroq; justo
 Tibi pollicitum querit[ur] abesse,
 50 Rogatq; venias ille cuius inclyta
 Sunt data virûm monu[m]enta curâ:
 Teq; adytis etiam sacr[is]
 Voluit reponi quibus ipse præsides
 Æternorum operum cu[st]os fidelis,
 55 Questorq; gazæ nobilio[rum],
 Quam cui præsuit Jön

(Si satis noxas luimus [p]riores
 Molliq; luxu degene[r] otium)
 30 Tollat nefandos civi[u]m tumultus,
 Almaq; revocet studia sanctus,
 Et relegatas sine s[e]de Musas
 Jam penè totis fini[b]us Angligenûm;
 Immundasq; volucre[s]
 Unguibus imminente[s]
 35 Figat Apollineâ pharetrâ,
 Phinéamq; abigat [pest]em procul amne Pegaséo.

Anti[s]trophe

40 Quia tu, libelle, nun[tii] licet malâ
 Fide, vel oscitantia
 Semel erraveris a[g]mine fratrum,
 Seu quis te teneat s[p]ecus,
 Seu qua te latebra, [for]san unde vili

Callo tereris instito[ris] insulsi,
 Lætare felix, en it[er]um tibi
 45 Spes nova fulget po[ss]e profundam
 Fugere Lethen, vehi[q;] superam
 In Jov[is(?)] aulam remig[e] pennâ,
 Strophe 3.

Nam te Rousius sui
 Optat peculi, numero[q;] justo
 50 Tibi pollicitum querit[ur] abesse,
 Rogatq; venias ille cuius inclyta
 Sunt data virûm monu[m]enta curâ:
 Teq; adytis etiam sacr[is]
 Voluit reponi quibus et ipse præsides
 55 Æternorum operum cu[s]tos fidelis,
 Questorq; gazæ nobilio[r]is,
 Quam cui præsuit Jön

Clarus Erectheides
 Opulenta dei per templa parentis
 Fulvosq; tripodas; donaq; Delphica,
 60 Jön Actæa genitus Creusâ.
 Antistrophe
 Ergo tu visere lucos
 Musarum ibis amænos.
 Diamq; Phœbi rursus ibis in domum
 Oxoniâ quam valle colit
 65 Delo posthabita,
 Bifidoq; Parnassi jugo:
 Ibis honestus,
 Postquam egregiam tu quoq; sortem
 Nactus abis, dextri prece sollicitatus amici.
 70 Illic legèris inter alta nomina
 Authorum, Græcæ simul et Latine
 Antiqua gentis lumina et verum decus.
 Epodos
 Vos tandem haud vacui mei labores,
 Quicquid hoc sterile fudit ingenium,
 75 Jam serò placidam sperare jubeo
 Perfunctam invidiâ requiem, sedesq; beatas
 Quas bonus Hermes
 Et tutela dabit solers Rousi,
 Quò neque lingua procax vulgi penetrabit, atq; longè
 80 Turba legentum prava facesset;
 At ultimi nepotes,
 Et cordatior ætas
 Judicia rebus æquiora forsitan
 Adhibebit integro sinu.
 85 Tum livore sepulto,
 Siquid meremur, sana posteritas sciet
 Rousio favente.

MS Lat Misc f 15

Clarus Erectheides
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 Postquam egregiam tu quoq; sortem
 Nactus abis, dextri prece sollicitatus amici.
 70 Illic legèris inter alta nomina
 Authorum, Græcæ (blotted) simul et Lati[n]æ
 Antiqua gentis lumina, et verum decus.

(in margin) *Graia

Epodos
 Vos tandem haud vacui mei labores,
 Quicquid hoc sterile fudit ingenium,
 75 Jam serò placidam sperare jubeo
 Perfunctam invidiâ requiem, sedesq; beatas
 Quas bonus Hermes
 Et tutela dabit solers Rousi,
 Quò neque lingua procax vulgi penetrabit, atq; longè
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2v
 Ode tribus constat strophis, totidemq; antistrophis unâ de-
 mûm epodo clausis, quas, tametsi omnes nec versuum nu-
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 secuimus, commodè legendi potius, quàm ad antiquos con-
 5 cinendi modos, rationem spectantes. Alioquin hoc genus
 rectius fortasse dici monostrophicum debuerat. Me-
 tra partim sunt κατὰ σχέσιν partim ἀπολελυμένα.
 Phaleucia quæ sunt, spondæum tertio loco bis admit-
 tunt, quod idem in secundo loco Catullus ad libitum
 10 fecit.

ms. Lat. Misc. 4.15

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INDEX OF TITLES AND FIRST LINES

As most of the poems contained in this edition appear in more than one form, most of the entries in this Index carry more than one page number. The sonnet numbers are standardized according to the Columbia edition.

- A Book was writ of late call'd *Tetrachordon*; 42; 450-453
Ad Carolum Diodatum (Elegia I) 104; 221
(Elegia VI) 114; 231
 Adhuc madentes rore squalabant genae, . . . 127; 244
Ad Joannem Rousium 143; 456
Ad Leonoram Romae Canentem 119; 237
Ad Patrem 130; 247
Ad Salsillum Poetam 134; 251
Ad Thomam Junium (Elegia IV) 108; 225
 Ah Constantine, of how much ill was cause . . . 376
 Altera Torquatum cepit Leonora poëtam, . . . 119; 237
 A Mask (*Comus*) 56; 189; 260; 300; 340; 398
 Among the holy mountains high 95
 And to be short, at last his guide him brings . . . 376
 Angelus unicuique suus (sic credite gentes) . . . 119; 237
 Answer me when I call 81
Apologus de Rustico et Hero 120
Arcades 49; 182; 384
 At a Solemn Music 27; 167; 390-393
 At A Vacation Exercise in the College 46
 Avenge O Lord thy slaughter'd Saints, whose Bones . 43

 Be not thou silent now at length 90
 Because you have thrown off your Prelate Lord, 49; 454
 Before the starry threshold of Jove's
 Court 56; 189; 260; 300; 398
 Blessed is the man who hath not walked astray . . . 79
 Blest pair of Sirens, pledges of Heav'ns
 joy, 27; 167; 390-393
Bridgewater Manuscript 300
 Brutus far to the West, in the Ocean wide . . . 380

Canzone 40; 180
 Captain or Colonel, or Knight in Arms, 41; 181; 396, 397
Comus 56; 189; 260; 300; 398
 Credula quid liquidam Sirena Neapoli jactas, . 120; 237
 Cromwell, our chief of men, who through a
 cloud 372; 452, 453

 Cum simul in regem nuper satrapasque
 Britannos 118; 236
 Curre per immensum subitò mea littera pontum, 108; 225
 Cyriack, this three years days these eyes, though
 clear 373; 418, 419
 Cyriack, whose Grandsire on the Royal
 Bench 44; 418, 419

 Daughter to that good Earl, once
 President 42; 182; 396, 397
De Idea Platonica 130; 247
 Dicite sacrorum praesides nemorum deae, . . . 130; 247
 Diodati, e te'l diro con maraviglia, 40; 180
 Donna leggiadra il cui bel nome honora 39; 179

Elegia I 104; 221
Elegia II. 106; 223
Elegia III 106; 224
Elegia IV 108; 225
Elegia V. 111; 228
Elegia VI 114; 231
Elegia VII 116; 233
Epitaph on the Marchioness of Winchester . . . 28; 168
Epitaphium Damonis 138; 254; 353
 Erewhile of Musick, and Ethereal mirth, . . . 25; 164

 Fairfax, whose name in arms through Europe
 rings 372; 452, 453
 Fifth Ode of Horace 45-46
 Fly envious Time, till thou run out thy
 race, 26; 166; 394, 395
 Founded in chaste and humble Poverty, 376

 Gaudete Scrombri, et quicquid est piscium salo, . 379
 Gemelle cultu simplici gaudens liber, 143; 456
 Giovane piano, e semplicetto amante 40; 180
 Goddess of Shades, and Huntress, who at will . . 380
 God in the great assembly stands 82

- Haec ego mente olim laeva, studoque supino . . . 118; 235
 Haec quoque Manse tuae meditantur carmina
 laudi 135; 252
 Hail native Language, that by sinews weak . . . 46
 Harry whose tuneful and well measur'd
 Song 43; 368; 444, 445; 448, 449
 Hence loathed Melancholy 32; 171
 Hence vain deluding joyes, 35; 175
 Here lies old Hobson, Death hath broke
 his girt, 30; 170; 370; 371
 Here lieth one who did most truly
 prove, 31; 171; 369; 370; 371
 Heu quam perpetuis erroribus acta fatiscit . . . 128; 245
 Himerides nymphae (nam vos et Daphinin
 et Hylan,) 138; 254; 353
 How lovely are thy dwellings fair! 91
 How soon hath time the suttie thief of
 youth, 41; 181; 388, 389

 I did but prompt the age to quit their
 cloggs 42; 444, 445; 45, 451
Il Penseroso 35; 171
In adventum veris 111; 228
In Effigei (sic) Ejus Sculptorem 134; 153
In inventorem Bombardae 119; 236
In obitum Praeconis Academici Cantabrigiensis . . . 106; 223
In obitum Praesulis Eliensis 127; 244
In obitum Praesulis Wintoniensis 106; 224
In obitum Procancellarii medici 121; 238
In Proditionem Bombardicam 118; 236
In quintum Novembris 122; 239
In Salmasii hundredam 378
In Salmasium 379
 In se perpetuo Tempus revolubile gyro . . . 111; 228

 Jam pius extremâ veniens Iacobus ab arcto. . . 122; 239
 Japetionidem laudavit caeca vetustas, . . . 119; 236
 Jehovah to my words give ear 82
 Jestling decides great things 376

 Lady that in the prime of earliest youth, 41; 181; 396, 397
L'Allegro 32; 171
 Laughing to teach the truth 376

 Lawrence of vertuous Father vertuous Son, . . . 44
 Let us with a gladsom mind (*Psalm CXXXVI*) . . . 21; 162
 Look Nymphs, and Shepherds look, . . . 49; 182; 384
 Lord God that dost me save and keep, 95
 Lord how many are my foes 80
 Lord in thine anger do not reprehend me 83
 Lord my God to thee I flie 83
Lycidas 52; 185; 345; 434, 436

Mansus 135; 252
 Methought I saw my late espoused Saint . . . 45; 388, 389
 Mitto tibi sanam non pleno ventre salutem, . . . 114; 231
 Moestus eram, & tacitus nullo comitante
 sedebam, 106; 224

Naturam non pati senium 128; 245
 Nondum blanda tuas leges Amathusia nôram, . . . 116; 233
 Now the bright morning Star, Dayes harbinger, 30; 169
 Nunc mea Pierios cupiam per pectora foutes . . . 130; 247

 O Fairest flower no sooner blown but blasted, . . . 23
 O Jehovah our Lord how wondrous great 85
 O Musa gressum quae volens trahis claudum, . . . 134; 251
 O Nightingale, that on yon bloomy Spray . . . 39; 178
On May Morning 30; 169
On Shakespear 30; 170; 365-367
On the Death of a fair Infant 23
On the late Massacher in Piemont (sic) 43
On the Morning of Christ's Nativity 15; 157
On the new forcers of Conscience 49; 454
On the University Carrier
 I and II 30, 31; 170, 171; 369-371
On Time 26; 166; 394, 395

 Parere fati discite legibus, 121; 238
Passion, The 25; 164
 Per certo i bel vostr'occhi, Donna mia 40; 180
Philosophus ad regem 134; 251
Psalm I 79
Psalm II 80
Psalm III 80
Psalm IV 81
Psalm V 82

- Psalm VI* 83
Psalm VII 83
Psalm VIII 85
Psalm LXXX 86
Psalm LXXXI 87
Psalm LXXXII 89
Psalm LXXXIII 90
Psalm LXXXIV 91
Psalm LXXXV 92
Psalm LXXXVI 93
Psalm LXXXVII 95
Psalm LXXXVIII 95
Psalm 114 (English) 21; 162
 (Greek) 133; 250
Psalm 136 21; 162
Purgatorem animae derisit Iäcobus ignem, . . . 119; 236

Qual in colle aspro, al imbrunir di sera . . . 39; 179
Quem modò Roma suis devoverat impia diris, . . 119; 236
Quis expedit Salmasio suam Hundredam, . . . 378

Ridonsi donne e giovani amorosi 40; 180
Rusticus ex Malo sapidissima poma quotannis . . 120

Siccine tentasti caelo donasse Jäcobum . . . 118; 236
Sonnet I 39; 178
Sonnet II 39; 179
Sonnet III 39; 179
Sonnet IV 40; 180
Sonnet V 40; 180
Sonnet VI 40; 180
Sonnet VII 41; 181; 388, 389
Sonnet VIII 41; 181; 396, 397
Sonnet IX 41; 181; 396, 397
Sonnet X 42; 182; 396, 397
Sonnet XI 42; 450-453
Sonnet XII 42; 444, 445; 450, 451
Sonnet XIII 43; 368; 444, 445; 448, 449
Sonnet XIV 43; 446, 447; 448, 449
Sonnet XV 372; 452, 453
Sonnet XVI 372; 452, 453
Sonnet XVII 368; 373; 454, 455

Sonnet XVIII (Milton's *XV*) 43
Sonnet XIX (Milton's *XVI*) 44
Sonnet XX (Milton's *XVII*) 44
Sonnet XXI (Milton's *XVIII*) 44; 418, 419
Sonnet XXII 373; 418, 419
Sonnet XXIII (Milton's *XIX*) 45; 388, 389

Tandem, chare, tuae mihi pervenere tabellae, . . 104; 221
Te, qui conspicuus baculo fulgente solebas . . 106; 223
There can be slaine 377
This is the Month, and this the happy morn . . 15; 157
This is true Liberty when free born men . . . 377
This rich Marble doth enterr 28; 168
Thou Shepherd that dost Israel keep 86
Thy gracious ear, O Lord, encline, 93
Thy Land to favour graciously 92
Tis you that say it, not I, you do the deeds, . . 376
To God our strength sing loud, and clear . . . 87
To Mr. H. Lawes, on his Aires 43; 368; 444, 445; 448, 449
Trinity College Manuscript 382

Upon the Circumcision 27; 166; 394, 395

Vacation Exercise 46
Vane, young in years, but in sage
 counsel old, 368; 373; 454, 455

What needs my Shakespear for his honour'd
 Bones, 30; 170; 365-367
What slender Youth bedew'd with liquid odours . . 45
When Faith and Love which parted from thee
 never, 43; 446, 447; 448, 449
When I consider how my light is spent, 44
When I dye, let the earth be roul'd in flames. . . 376
When the blest seed of Terah's faithful Son, . . 21; 162
Whom doe we count a good man, whom but he . . 377
Why do the Gentiles tumult, and the Nations . . 80

Ye flaming Powers, and winged Warriours
 bright, 27; 166; 394, 395
Yet once more, O ye Laurels, and once
 more 52; 185; 345; 434, 436

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